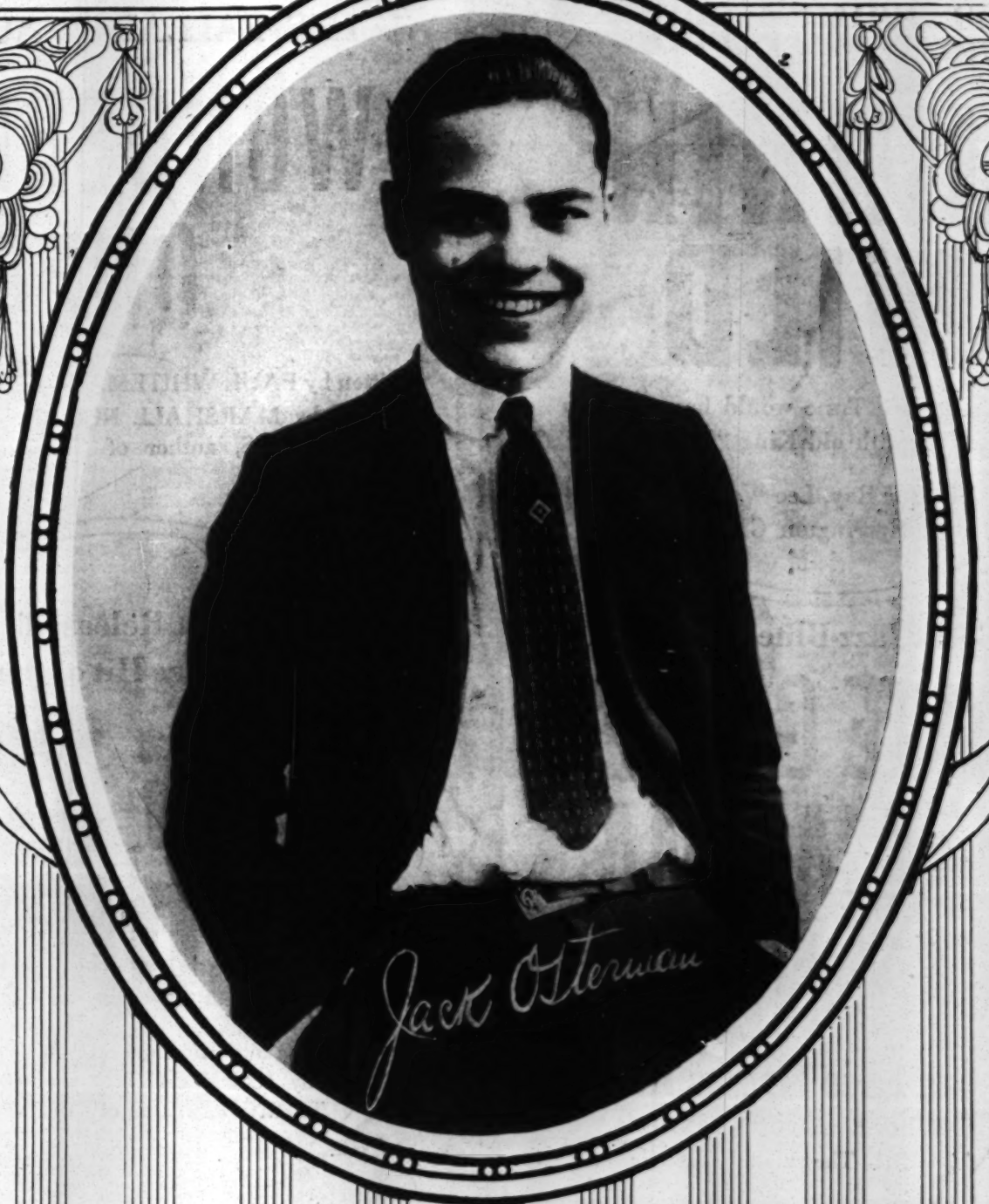
The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 25, 1923

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

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The NEW YORK CLIPPER
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Founded by FRANK QUEEN, 1853 | NEW YORK, APRIL 25, 1923 | VOLUME LXXI, No. 12 Price Fifteen Cents, $5.00 a Year

THEATRE EMPLOYEES TO DEMAND WAGE INCREASE FOR NEXT SEASON

Stage Hands, Picture Machine Operators, Musicians Are Preparing to Demand Raises Ranging from Ten to Twenty Per Cent—Musicians in the Lead.

Managers of theatres and road attractions will this summer be confronted with demands from stage hands, motion picture machine operators and musicians for an increase in wages beginning with the 1923-24 season in September. Though no official demands or inkling of a demand has as yet come to the notice of the managerial organizations, overtures for increases are expected from the stage craft and musicians which will run from 10 to 20 percent according to the prevailing wage conditions in other industries in the various parts of the United States and Canada.

During the past month industrial corporations, mills and factories throughout the country have been announcing that they had increased the wages of their employees, voluntarily, from ten to twenty per cent. Then recently the United States Railway Labor Board announced that it was holding hearings for the establishment of an increased wage scale for railroad employees.

Receiving reports of this nature, the theatre employees decided that as long as a reign of prosperity was returning and that men employed in industries, factories and mills were getting an increase in their wages, living conditions would be changed and the cost of living would naturally be increased with the increase in pay of residents of a community, so therefore, the men employed about the theatre in cities and towns throughout the country in discussions they have had inside and outside of union circles have signified their intentions of demanding an increase in wages so that they could adjust their mode of living according to the prevelant costs of commodities and necessities.

From indications, it is likely, that the American Federation of Musicians will come forward with the largest average demand for increase of wages of its members throughout the country. This increase will not be sought for the organizations separately by the parent body as each organization, with the exception of local 802 of New York, has local autonomy and may bargain with the managers on their own account. Local 802, in its treaties with the managers will be compelled to get the consent of Joseph N. Weber, president of the A. F. of M., for any demands that they may submit to the various manager's organizations with which they do business.

The New York organization, however, will probably demand a larger percentage of increase than any of the other organizations affiliated with the A. F. of M. They will do this on the ground that men working in Chicago, Philadelphia, Newark and other cities throughout the country are being paid a minimum scale of wages which is from ten to thirty-five per cent in excess of that paid the members of the New York men. It is likely that their demands will call for an average increase of twenty-five per cent for men employed in New York theatres. They will also make demands for very liberal increase of the wages for men travelling with road companies. They claim that local men playing in theatres in most of the larger cities of the country are better paid than a musician who is compelled to travel with an attraction and pay for their own subsistence and lodging while on tour. The road scale for musicians travelling out of New York with an attraction is $65, while in most of the larger cities in theatres which play musical attractions the minimum scale is $75 a week. It is said, that the New York local will submit a scale calling for a minimum of $90 a week and sleepers for men on tour next season. For men playing in theatres housing musical attractions in New York, a tentative demand will call for an increase of $17.50 a man minimum which will place the wages of the men at $75 a week which will be equivalent to the scale being paid men in Philadelphia. The present minimum the New York men receive is $57.50 a week for eight performances.

For vaudeville theatres and high class motion picture houses which employ large orchestras it is expected an average of twenty-five per cent increase will be asked above the present scale of wages.

It is expected that the matter of a country wide increase of wages will be taken up at the meeting and convention of the American Federation of Musicians on May 7th in St. Louis and that resolutions will be passed calling attention to the increased pay men are receiving in other industries and setting forth the fact that the musicians who have taken up their profession as a life's work should be given equal recognition by their employers and have their wages increased as well.

These resolutions will be the advance "courier" of the demands that will be presented late in June by the numerous locals to the managers and managers' organizations, throughout the country, with whom they do business.

In Chicago the musicians, stage hands and motion picture operators all will make requests for substantial increases in wages. In the other larger cities the demands will be not as much as those made in Chicago but will average in the three branches of stage craft about twenty per cent.

The New York local of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada which covers the stage employees of greater New York will shortly appoint a committee for the

(*Continued on page 6*)

I. T. A. ANNUAL MEETING

The International Theatrical Association composed of theatre owners and managers of the United States and Canada will hold their annual meeting and election of officers at the Pennsylvania Hotel on June 18th. It is expected that more than 1,000 theatre owners and managers from all parts of the country will be present.

As yet no plan or program for the meeting has been outlined. This will be done at a meeting of the Board of Directors which will be held within two weeks.

It is expected that some of the important problems and questions that will be submitted will be the matter of revision of railroad rates and the legislation of state tax on amusements. Labor conditions and wages will probably be included in the discussion.

20 PER CENT TAX FOR SHOWS

The South Carolina legislature has passed a law adding a ten per cent tax on all traveling shows that come into the State, which added to the Federal tax of ten per cent makes a total of twenty per cent or enough to prohibit theatrical attractions from entering the State.

Both the Producing Managers' Association and the Actors' Equity are making a concerted effort to have the South Carolina governor and a committee annul the law which they have the power to do. Frank Gilmore, executive secretary of the Actors' Equity, and George Nicolia, of the Producing Managers' Association, have been in communication with Governor McLeod of South Carolina requesting him to remove "the obstacle" that adds sufficient money onto the box office price to prevent outside shows from entering the State.

The results of the protests are being watched closely by all managers.

PHILA. ORCHESTRA IN FILM HOUSE

PHILADELPHIA, April 23.—Leopold Stokowski, with the famous Philadelphia orchestra will to-night (Wednesday) play a special concert at the Stanley film theatre as a compliment to the interest shown in and the efforts made by the Stanley Company to uplift music.

Mr. Stokowski will bring his entire orchestra of 110 musicians to the theatre and the concert will begin at 9 P. M. The regular program of the theatre will be cut to one presentation at 7 o'clock.

The Philadelphia Orchestra has become a national institution. Its fame has reached Europe, and musical America is watching the progress of the orchestra.

2 MORE WEEKS FOR "VENGEANCE"

"The God of Vengeance," which moved last week from the Apollo Theatre to the Prospect Theatre, Bronx, has become a fascinating attraction for the "Bronxites" with the result that Harry Clay Blaney has decided to continue its engagement for another two weeks. The attraction is playing at a $1.50 top in the Bronx while on Broadway $2.50 top was charged.

"PRIDE" LOOKS LIKE A HIT

STAMFORD, April 20.—Thompson Buchanan's new comedy, "Pride," was given its premier tonight at the Stamford Theatre under the managerial auspices of Oliver Morosco, with Hilda Spong and Juliet Day carrying off stellar honors in the leading roles.

In the development of the plot, the Duc de Valmont, married to an American heiress, became separated from her because she objected to his attentions to others. Their daughter, educated in a convent, is brought to America by her mother, and loses no time in bestowing her affections upon a young man in this country. At about the same time appears the Duc, seeking a job as a waiter from his former valet, who has become the proprietor of several hotels. Persisting in his determination to earn a living, he takes menial employment. His first and subsequent encounters with the Duchess, and the filial affection awakened in the daughter's breast for him before she suspects that the waiter is her father, furnishes some of the interesting situations in the play, which is brought to a happy conclusion, when the girl makes her happiness complete by accomplishing the reunion of her parents, and there is a suggestion at the close that the Duchess is to restore the chateau that was a target for German ammunition while the Duc was fighting for France.

The girl's lover doesn't care, apparently, that his father-in-law had become a waiter, in which he differs from his snobbish sister and her idle and useless husband, whose thirst for alcoholic beverages is satisfied by cocktails served under the name of clam broth—a reminder of one of the deceptions practised in this boot-legging age.

Hilda Spong, as the Duchess, and Juliet Day, as Audrey Valmont, were remarkably good in their respective roles and easily captured first honors of the evening. Herman Leib gave a faithful delineation of the Duc who, after a frivolus life, had an awakening as a result of war, and tasted happiness when for the first time he earned a living by honest if menial labor.

COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1437 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

OUTDOOR AMUSEMENTS TARGET FOR SCORES OF LEGISLATURES

Dozens of Bills Aimed at Barring Outdoor Shows, Carnivals and Expositions Introduced in Number of States—Carnival Men Feel That United Action to Clear Up Situation Is Needed

The outdoor show, including carnivals and fairs, and animal exhibitions, has for some reason become the target for ambitious legislatures and unless concerted action is taken by the members of this form of amusement, against the many new bills which have been introduced in state legislatures throughout the country, there will soon be but few states in which outdoor shows and carnivals will be allowed to play. The latest states in which bills have been brought up prohibiting carnivals, fairs, and traveling open-air shows, are Pennsylvania, Illinois and Minnesota.

In the Pennsylvania House of Representatives, a bill introduced by Mr. Edmonds, defines a "travelling carnival company," as "any itinerant organization or aggregation by whatsoever name, moving about the country on railroad cars, motor or horse-propelled vehicles, giving performances or exhibitions for pay, in one or more tents, wagons or other enclosures, and having with it concessions such as what are commonly called doll, blanket, knife, umbrella and teddy bear racks, games of chance, or games of so-called science and skill, whether or not all or part of such shows and devices are under separate ownership, or under one management and control."

This definition is given in section one of the bill, and section two is to the following effect:

"Traveling companies are hereby decleared to be detrimental to the public peace, health and public morals, and are hereby prohibited from operating within this Commonwealth."

The penalty in the Commonwealth of Pennsylvania, to any person, corporation, association or copartnership, according to the bill, is a fine of not less than one hundred dollars or more than three hundred dollars, or to undergo imprisonment of not more than six months, or both, or each offense. Each day a carnival company is operated, is to be considered a separate and distinct offense under the provisions of this act, if passed. The bill also provides that all property, "of whatsoever kind, or nature used in the operation or connected with the operation of any traveling company, in violation of the provisions of this act is, and shall be forfeited to the Commonwealth of Pennsylvania."

If the owner of this property is convicted, it will be sold at public auction, and the proceeds to be paid to the school fund in the district of wherever the carnival was operated.

Another bill introduced in the Pennsylvania legislature by Mr. Kennedy, prohibits shows which include racing of any character, whether "vehicles, or animals, or air craft, or water-craft, or to engage in or to promote any game or sport of any character whatsoever where a fee is charged for admission," on Memorial Day, May 30.

One bill introduced in Illinois, prohibits animal acts in theatres, parks or any pleasure resort; another bans all Sunday amusements, and requires that all circuses, carnivals, fairs, parks and all forms of outdoor amusements and entertainments be closed on Sunday. Still another is directed against shell games, paddle wheels, or any other game or gambling scheme or device at any carnival, circus fair, or other like place of amusement. Possession of any such device at any such place, will be considered *.prima facie* evidence that the possessor is violating the provisions of the act. A fourth bill calls for the prohibition of carnivals, fairs, or any other form of transient amusement in the entire state. The penalty mentioned in this bill is a fine from $25 to $500, a year in jail, or both.

A bill introduced in the State of Minnesota calls for the banishment of all itinerant carnivals, and declares them public nuisances. Violations of this act subject the operator to a charge of being guilty of a misdemeanor.

LAUDER FOR THE MANHATTAN

Sir Harry Lauder when he completes his American tour in New York next spring, prior to sailing for England, will appear at the Manhattan Opera House, instead of at the Lexington Avenue Opera House, as heretofore. William Morris closed negotiations for the former place last week, as the future of the latter theatre is undetermined.

When Lauder resumes his American tour at San Francisco on October 16th, upon his return from Australia he will have two well established English acts added to his supporting company. One of them, Edna Maude, a dancer is described as being another Adelaide Genee, the premier dancer. Miss Maude has appeared on numerous bills in England preceeding Sir Harry Lauder and at practically every show the curtain was held on the Scotch comedian until Miss Maude had acknowledged numerous encores. The other member added is Olga Morselli, a violinist who has achieved a reputation of standing in the English music halls.

"MOUNTEBANK" COMING IN

"The Mountebank" a dramatization of William J. Locke's novel by Locke and Ernest Denny which was presented several weeks ago by Frederic Mackay, manager of the Empire Theatre, at the Broad Street Threatre, Philadelphia will succeed Lionel Atwill in "The Comedian" at the Lyceum Theatre on May 7th. When the play has its New York presentation it will be sponsored by Charles Frohman, Inc., instead of Mackay, as the former did not want to lend their name to the attraction in the tryout stages.

"HITCHY" CLEANING UP

Raymond Hitchcock in his new revue, "Hitchy Koo of 1923," has developed into such a bonanza throughout the middle west, where it has been playing split-week and one-night, that Messers. Jones and Green, producers of the show, are scrambling about for additional time in the "stix." The present booking will keep the Hitchcock show going until May 1. It was tentatively decided to bring the piece into Chicago for a run after that date. But Hitchcock's takings on the road have been so enormous that the management would prefer to prolong the road engagements before bringing the piece to either New York or Chicago for a metropolitan run.

TWO SUITS AGAINST HOLTZ

Lou Holtz, comedian, is made defendant in two actions started against him last week in the Third District Municipal Court. One of the suits is for $1,000 damages, claimed by Charles Broda, who alleges he was injured as a result of being struck by an automobile being driven by Holtz recently in front of the Winter Garden Theatre.

The other suit is for $150.00, instituted by Harry Saks Hechheimer, attorney who alleges that amount is due him for professional services rendered.

VAN & SCHENCK FOR REVUE

Charles Dillingham has engaged Van and Schenck for the new Willie Collier and Sam Bernard revue which he will present at the Fulton Theatre late in August.

ANDERSON TO DO NEW "FOLLIES"

Whatever differences, if any, that may have existed between John Murray Anderson and Bohemians, Inc., producers of "Greenwich Village Follies," has been amicably adjusted and it is announced that Anderson will direct the fifth annual edition of the "Follies."

Anderson was the originator of this series of summer musical shows, not only having been a founder of Bohemians, Inc., for he has staged the four annual productions of the series. According to reports, Anderson disposed of his interest in the corporation to Arthur Pearson, the burlesque producer, after the first show, his interest in the others being in the nature of stage director. In addition to receiving a weekly compensation for the rehearsal and preparation periods Anderson has also been receiving a royalty of two and one-half per cent of the gross on all of the shows of the series.

Anderson had a contract with Bohemians, which expired with the current edition of the revue. When approached for a renewal by Al Jones and Morris Green, managing directors of the corporation he is said to have titled his percentage terms. Later he bolted and formed the Chelsea Producing Company, who are sponsoring his current musical production, "Jack and Jill," at the Globe. Late last week Anderson affixed his signature to another contract with Bohemians, arranging for his staging the forthcoming edition of the show. Neither side, however, would discuss the terms of the contract, but it is generally conceded that Anderson's terms were met.

Anderson is constantly brushing up the "Jack and Jill" show and hopes to have it running smoothly within a fortnight, when he will set sail for London to line up novelties for the new edition of the Greenwich Village show.

"PEPPER BOX REVUE" SCORES

San Francisco, April 23.—The latest production by Ackerman & Harris "The Pepper Box Revue" was presented Saturday night, April 14, at the Century Theatre to a big enthusiastic audience, and judging from the frequent applause and the laughter was voted a success, and equal if not better than the recent offering of "Struttin' Along."

Sophie Tucker, who is headlined and featured, received an ovation equal to any Grand Opera prima donna and deservedly so, for she more than pleased and entertained with her specialties, and found it difficult to retire, only after promising to appear later on the program.

George LeMaire, William LeMaire, Joe Phillips, Irma Merle and Jack Moxher, Connor Twins, W. C. Hayes, Messrs. Dunphy, Blake, Cunningham and Thomas, the quartette, all appearing as principals were received with much favor, and will become favorites. The production was staged by Fanchon & Marco, Book by George LeMaire and the Music and Lyrics are by Fanchon & Marco. The set representing the Rose Garden and The Ritz Roof scene was especially beautiful. The full stage numbers included "The Bill Posters"—"The Shoe Shop"—"The Rose Garden"—"At the Dentist's"—"A Minstrel Satire"—"Salon Des Chapeaux"—"Shooting Gallery"—"The Powder Puff Girls"—"At the Ritz Roof." Cilbert Green is the musical director, Will T. Goodman, stage manager and Harry A. Bailey, business manager.

EQUITY MEETING ON JUNE 4

The annual meeting of the Actors' Equity Association will be held at the Hotel Astor on Monday, June 4. It is expected that the possibilities of an extension of the current agreement between the Equity and the Producing Managers' Association, regarding Equity Shop, will be the important topic of discussion.

NEW PLAY FOR SCANLON

Arrangements were concluded last week whereby Rida Johnson Young will write a new romantic comedy, with music, to serve as a starring vehicle for Walter Scanlon, the Irish tenor. If completed in time the show will have an early Summer showing out of town and will come to Broadway in the Autumn.

SHIFT FOR CHICAGO SHOWS

Chicago, April 21.—An unsusual situation faces three productions now playing here. Three shows are moving, but all three will remain in Chicago.

"Blossom Time" which has been occupying the Apollo will move over to the Great Northern to make way for "The Passing Show" which opens there tomorrow night. "Light Wines and Beer" will leave the Woods and go over to the Selwyn and Olga Petrova who is playing in her own production, "Hurricane," must vacate the Selwyn and will take possession of the Olympic which has been dark the past week.

All shows here are doing little business compared with this time last season. William Hodge in "For All of Us" who has been enjoying a successful season of twenty-two weeks at the Studebaker is going along nicely, but may leave here on May 12, to allow "Lady Butterfly" to come into this house on May13. "Lady Butterfly" is a musical version of "Somebody's Luggage." "Cat and The Canary" at the LaSalle has just passed its 300th performance in Chicago which is the record for this season.

Frank Keenan in "Peter Weston" is still doing the best business of any play in town at the Harris, although receipts at this house could be better; "Up The Ladder" which is now playing at the Schubert Central is holding its own in this small house; "Loyalties" is still doing good business at Powers but must leave here in two weeks. George White's "Scandals" closes tonight at the Illinois and this new house will remain dark for the present. There is a possibility of booking Griffith's picture "The White Rose" in this theatre provided it can be ready in time. This is not definite but negotiations are on. This will make the second time this season the Illinois has played a picture. Griffith's "One Wonderful Night" was the previous offering of the silent drama.

"Two Fellows and a Girl" is doing fairly well at Cohan's Grand; "Peter and Paula" is doing nicely at the Playhouse; "Bristol Glass" remains at the Blackstone.

The public has been curious about R. U. R. which opened last week at the Cort. Good billboard advertising is doing a lot toward putting this play over here; "Tangerine" looks like it will remain here for the summer at the Garrick; Eugene O'Brien in a new play "Steve" is attracting attention at the Princess and "Sally" will remain at the Colonial until May 12 according to present plans of Mr. Ziegfeld. Woods theatre will offer a picture "The Covered Wagon" beginning tomorrow. The Moscow Art Theatre leaves here tonight after a most successful engagement at the Great Northern.

NEW THEATRE FOR GREAT NECK

The Great Neck Theatre, a 1,200 seat theatre which Al. E. Aarons, general manager of the Klaw and Erlanger enterprises and George Duck, a motion picture theatre manager of Great Neck are building will be ready to open late in June. Aarons intends using this house as a showing house of legitimate attractions prior to their being passed upon for a New York presentation. It is said, all attractions seeking bookings through the K. and E. offices will have their initial showings at the Great Neck house. The theatre is only fourteen miles from Times Square and can be reached by train in 26 minutes.

"CHIVALRY" OPENING POSTPONED

Joseph E. Shea has set back the opening of "Chivalry," a play by Wm. Hurlbut at the Apollo Theatre, Atlantic City from May 7 to May 28. The company headed by Irene Fenwick and Richard Bennett will begin rehearsals next Monday. The play will be kept out for two weeks and then will be taken off until August when Shea will present it in a New York theatre.

ANDREWS TO DO FOREIGN SHOW

Lyle Andrews will next season present a foreign musical piece called "The Dancing Dutchess." Charles Purcell will sing the leading role.

GALLAGHER & SHEAN MUST STAY WITH "FOLLIES" SAYS ZIEGFELD

Act Must Stay Until the Show Closes, Declares Producer, Who States That He Will Spend Every Dollar He Owns to Prevent Them Playing for Anyone Else—Equity Says Ziegfeld and Dillingham, Who Are Business Associates, Should Settle Matter Among Themselves

Florenz Ziegfeld, Jr., is determined to have Gallagher and Shean remain with the "Ziegfeld Follies" during the lifetime of the attraction and if necessary will spend every dollar he has to prevent them playing with anyone else. Mr. Ziegfeld made this statement on Monday and seemed greatly incensed at the announcement that the two comedians would endeavor to clear their skirts of the "Follies" contract on June 1st and begin rehearsals with George White's new show in which they were engaged to be starred this summer.

Ziegfeld was so emphatic in explaining his stand in the matter that he said "There is going to be a fight and a good one, over this matter and if the Actor's Equity Association wants to come in on it, I'll fight them again, too."

Continuing he said, "It is just a desire on their part to get money and get it in a hurry. I am paying them $1,500 a week while White will give them $2,000 a week and they want to get out and grab it quick. My contract with them is plain enough. It is in the form of a letter written by me, with their acceptance at the bottom of the letter, executed in duplicate and reading 'For the run of the "Ziegfeld Follies"' of 1922. The letter then says 'In all other respects to be governed by the rules and regulations of the Actors' Equity Association run of the play contract, except where otherwise specified. But this one is otherwise specified.'

"You will note that after expressly stating that the engagement was for the run of the 'Ziegfeld Follies of 1922', the word 'other' was used to apply to the conditions of the Equity contract. The Equity contract printed form specifies that for ordinary productions the season of a play is supposed to terminate on the first of June. If Messrs. Gallagher and Shean had secured that kind of a contract, possibly they might have some basis for their withdrawal, but they expressly stipulated at the time that the contract read, 'for the run of Ziegfeld Follies of 1922' and the Equity contract was adopted with the provision that in all 'other' respects it would apply.

"The Ziegfeld Follies of 1922 is still running at the New Amsterdam theatre, will celebrate a full year run on June 5th and will continue to run into the hot weather with Gallagher and Shean as members of its cast."

Mr. Ziegfeld said that he believed that the Equity would compel Gallagher and Shean to keep their contracts with him and continue with the "Follies" until the current production goes to the storehouse, which will be at the end of next season as the company will go on tour at the end of its New York engagement. Continuing, he said, "and I will look to see Equity have George White, who is backed by Charles B. Dillingham, postpone the starring of the two men until they have fulfilled their contract with me."

Ziegfeld had filed a copy of his contract with Gallagher and Shean with the Producing Managers Association and has requested that organization to take the matter up with the Actors' Equity Association through official channels.

Last week the two comedians called upon George H. Nicolai, secretary of the P. M. A., and asked him for a ruling on the contract. Mr. Nicolai informed them in an official capacity that Ziegfeld could hold them to fullfill their obligation to him.

At the Equity headquarters it was stated on Monday that the matter had not been brought to the attention of the organization through official channels, but that when it was it would have to take its regular course in arbitration at conferences which are held bi-weekly between Equity and Managers' committees.

The Equity people declared that they could see no reason why the matter should be brought to that organization for Ziegfeld and Dillingham were business associates and therefore could settle the matter without involving the Actors' association and Managers' association in a lengthy and unnecessary controversy.

EQUITY SUES FRISCO MANAGER

SAN FRANCISCO, April 23.—Nat Goldstein, theatrical producer, has been made defendant in a suit for $3,519 filed in the Superior Court last week by Theodore Hale, acting as attorney for the Actors' Equity Association. The amount involved dates back to last season when Goldstein took over the production of the musical play, "Angel Face." Goldstein kept the piece going for thirty weeks and is said to have dropped over $90,000 before throwing up the sponge. When the piece closed in Philadelphia last season he owed $6,000 in back salaries. Through an amicable arrangement with Equity he gave promisory notes for the amount due and has since satisfied more than $2,500 of the claims. The remaining note was to have been taken up last June. This is the sum involved in the present suit.

Since his ill-fated experiences with "Angel Face," Goldstein took another plunge into theatricals this season with another musical piece, "Oh Look," which toured the west with Harry Fox as its star. Goldstein is said to have dropped a considerable sum on this production. It is said that he owes several of that company salaries and has given them individual notes for the amounts involved. None of the latter have placed any claims with Equity and it is generally conceded that they are satisfied that Goldstein will make good his obligations just as soon as he can get hold of the money.

Goldstein is said to be in New York.

"SALLY" RETURNING TO N. Y.

CHICAGO, April 21.—When Florenz Ziegfeld walked into the Colonial theater where "Sally" is playing and saw the house about half full he decided to bring its Chicago engagement to a close earlier than at first planned. "Sally" will leave here May 12 returning to New York, where, Mr. Ziegfeld believes, there are many who will give it good patronage. Ziegfeld arrived here the first part of the week to visit his family and at the same time look over the production which has been playing here fifteen weeks. The scale of $4.40 top has been maintained throughout the run but recently the demand has lessened until good seats could be procured during the week nights without much trouble. With the approach of warm weather "Sally," like all other shows in town has felt the effect.

"GOOD MORNING DEARIE" CLOSES

"Good Morning Dearie," the Charles Dillingham musical show which has enjoyed a run of eighty consecutive weeks, closed at Rochester on Saturday night. The piece has been one of the biggest money makers ever sent out by Dillingham.

SELWYN SHOW FOR LONDON

Archie Selwyn is making arrangements in London for the presentation there of his brother Edgar's play "Anything Might Happen," which recently closed at the Comedy Theatre, this summer.

PHILA. SHOWS HOLD UP WELL

PHILADELPHIA, April 23.—The much heralded appearance of the Moscow Art Theatre Company, attracted a large and fashionable audience to the Lyric Theatre tonight. Tolstoy's spectacular historical drama, "Tsar Fydor Ivanovitch" provided a more than adequate opening bill and was warmly received by those present.

The coming of the Russian Players will undoubtedly be responsible for renewed activity among the theatregoers here. At any rate their appearance will create a stimulus for theatrical entertainment, which has been more or less dormant since the Lenten season, with a promise of all shows prospering from the incident.

The fourth edition of "Greenwich Village Follies," at the Shubert, served to liven up things last week and bids fair to have a record breaking run here. Both press and public are unanimous in their plaudits of the production, generally agreeing that it is the best show of the series.

"The Changelings," with its all star cast headed by Henry Miller and Blanche Bates, continues to pack them in at the Broad and will undoubtedly remain until it has worn out its welcome.

"Blossom Time," which registered a record of twenty-seven weeks at the Lyric, has moved over to the Adelphi for a continued run, while Fiske O'Hara in "Land O'Romance" will depart from the Walnut to make way for "Kempy."

"Spice of 1922," which is rounding out its third week at the Chestnut will withdraw this week to permit Eddie Cantor in "Make It Snappy" to settle down at that house for a limited engagement.

"Captain Aplejack" will remain for two more weeks at the Garrick, where it has been doing excellent business. Nothing has thus far been booked to follow it here.

REEVES STORY DRAMATIZED

"Craig Kennedy," a dramatization of Arthur Reeves' detective stories by Charles W. Goddard and William Pinkham, has been accepted for production next season by George Lederer. From all accounts Lederer is planning to be unusually active next season inasmuch as he has already contracted to do a revised edition of "Peaches" and another musical play, "Suzette."

NEW DRINKWATER PLAY COMING

William Harris, Jr., has secured for production during the coming fall, a new play called "Robert E. Lee," written by John Drinkwater, the English playwright who wrote "Abraham Lincoln." Mr. Drinkwater is scheduled to come to America to aid in the staging of the play.

ARTHUR HALL

Arthur Hall, the man whose voice is heard and welcomed in millions of American homes. For the past few years Arthur has been making records for Victor, Columbia, Aeolian, Gennett and Banner phonograph companies.

"THE BRIDE" A MYSTERY THRILLER

TOLEDO, April 23.—Violet Heming opened last Monday at the Toledo Theatre in a new mystery play, "The Bride," by Grant Morris. A creditable performance was given by Miss Heming and the stock company, and after the necessary fixing here and there of the play, it is expected to come to New York for a run in the near future.

The play opens when a beautiful young bride suddenly appears in the drawing room of two bachelors. She calmly tells the staid bachelors that she arrived through the trap door. This begins an interesting series of possibilities to which are added front page stories in the day's papers.

Just why the bride came to the bachelors' apartment is a matter of conjecture and further mystery envelops the play. Miss Heming appears at her best when she works her way into the hearts and good graces of the couple into whose house she has intruded, and, of course, one of the bachelors succumbs completely to her charms. In time the denouement clears up the mystery, and the identity of the thief who robbed the safe in the wall is also disclosed as a surprise.

Miss Heming was always equal to the rôle and gave a charming performance. James Crane, who is in the company temporarily, had less time than the others in which to learn his lines, and was somewhat uncertain about them. Nevertheless, he made an excellent leading man. James A. Bliss, as the elder of the two bachelors, did well as a character man, and made the most of the part. Beulah Bondy was well received as usual, and had the part of aunt to the two old bachelors.

Others in the cast did well, including Irving Mitchell, who did the part of the policeman, and Neil Phatt handled the important butler rôle with ease.

The principal criticism of the vehicle which may serve Miss Heming for a Broadway run is that the play lacks a definite punch in the spots that it is expected and needed for an actress like Miss Heming. For she is of the type that needs life and action at the climaxes. Not only the action of the play has its faults, but some of the lines could stand some fixing also.

DIXON CREDITORS TO MEET

A meeting of the creditors of Henry P. Dixon, bankrupt Unit Show producer and former burlesque manager and show owner, will be held at the office of Henry K. Davis, referee, at his office, No. 140 Nassau street, on April 30, 1922, at 10.30 A. M.

Dixon filed his bankruptcy petition on April 17, which showed liabilities of $21,312, assets unknown, consisting of six shares of stock of the American Burlesque Association.

Among the creditors are E. Thomas Beatty, $2,000; Mrs. Henry P. Dixon, $2,500; Fred Katz, $2,500; J. Herbert Mack, $1,500; Phil H. Dalton, $2,150.

Dixon gives his business as that of a "theatrical producer" and his home address as 528 West 111th street, New York, and his business as 701 Seventh avenue.

Dixon's revue on the circuit was called "Midnight Revels" and was known as one of the better of the many units.

HALF SALARIES FOR REHEARSAL

The innovation of paying half salaries for the entire rehearsal period is about to be experimented with by Harry Walker, head of the Harry Walker Booking Office, who is assembling two revues for a tour of the M. L. Kelly chain of cabarets in Panama.

Walker, who was a former performer, knows the hardships to which choristers are subjected and since this season has not been such a promising one for the prancing girlies he believes that producess should lighten their burdens whenever possible, providing such a course is appreciated.

Mrs. Kelly, who heads the Panama amusement enterprise which bears her name is thoroughly in accord with Walker's views and has insisted upon bearing half the expense of the experiment.

The revues now being assembled will be routed for a season of twenty weeks.

FAMOUS PLAYERS STOCK DROPS AT START OF GOVT. CASE HEARING

Federal Trade Commission Starts Taking Evidence in Government Charges That Famous Players-Lasky Corp. Employs Unfair Competitive Methods and Stock Drops—Orpheum in Small Gain

An otherwise colorless market was featured this past week by the sudden decline of the Famous Players-Lasky stock 2½ points with a further loss of ⅜ of a point on Monday of this week. The action of the issue when became understandable when the Federal Trade Commission issued, late in the week, its amended complaint seeking to have the company and six of its affiliated companies established as a movie trust. The Famous Players corporation has issued a categorical denial to all the allegations, but nevertheless this action was bound to be reflected in the price of the issue.

The Federal Trade Commission, in its complaint, charges the Famous Players-Lasky Company and six of its associates with acting in restraint of trade. The hearing was begun on Monday morning in the offices of the commission, 29 West Thirty-ninth street, and it is possible that the testimony during the next few days will, to a large extent, govern the price of the stock.

When this suit by the Federal Trade Commission is taken into consideration it is easy to see why Famous Players dropped, in a comparatively short time, from around 97 to its present mark of 85⅞. Although various other causes were ascribed for its peculiar action it was this impending government action that acted as a check on the price of the stock. Even though the price has declined sales have been few, mostly because control is held by several large interests who refuse to be alarmed and because those who have smaller holdings, having bought at a price considerably above the present quotation, refuse to be shaken out. During the week the stock slid from 88¾ to 86¼, at which point it closed on Saturday for a loss of 2½ points. On Monday of this week 4,400 shares were sold, the stock declining to 85⅞, a further loss of ⅜ of a point. Should the testimony before the commission be very adverse it would not be at all surprising if the issue hung up a new low.

Goldwyn, with 13,700 shares moving, just about held its own, hovering around the 6 mark all week. Opening on Monday a week ago at 6⅛ it varied during the week from 6½ to 5⅞ and closed at 6 for a loss of ⅛. On Monday of this week it held firm at that point with 600 shares sold.

Loew failed to react to any appreciable extent, opening the week at 19 and closing at 18⅝ for a loss of ⅜, and holding at 18⅝ on Monday of this week with 600 shares traded. The possibility that Loew is going through a shaking-out process might account for its price, although anything within ½ point of 19, either way, has been considered normal for this issue.

Orpheum was the only amusement stock on the big exchange last week to show a gain, the price going from 19¼ on Monday a week ago to 19¾ on Saturday with 4,300 shares sold, a larger number than usual. This gain of ½ a point was not held on Monday of this week when the stock, with 700 shares sold, went from 19¾ to 19⅝ for a ⅛ loss.

"WHY NOT" FOR CHICAGO

Robert McNabb and George Atkinson have taken over the management of "Why Not," the play by Jesse Lynch Williams, which was originally presented and sponsored by the Equity Players, at the Equity-Forty-Eighth Street Theatre, from Louis O. Macloon and will present it at Powers Theatre, Chicago on April 30. The Equity people will co-operate with the new producers in the presentation of the play in the Windy City and are to receive a royalty for the use of the name. Four new members have been added to the cast which originally presented the play, they are, Ernest Glendenning, Margaret Mooers, Estelle Winwood and Catherine Roberts. Thomas Louden, Norma Mitchell, Raymond Guion and John Cromwell are the members of the original cast which played at the National Theatre to remain with the attraction.

TREASURERS' SHOW ON SUNDAY

The Thirty-fourth annual show of the Treasurers' Club of America will be given on Sunday evening April 29th, in the form of a benefit performance for the sick and burial fund of the club at the Hudson Theatre. Many members who are in the organization since it started will be present Sunday night.

A list of stars who will appear at the show is being prepared by the club committee in charge of the benefit performance and it will be announced sometime this week. The club was formed 34 years ago with twenty members. At that time the leading theatres were Wallack's, Daly's and the Bijou.

"LADY BUTTERFLY" DOING BIG

"Lady Butterfly," the Morosco Golding Company's musical comedy which has been doing a capacity business through the sale of "two for one" and cut-rate tickets, will conclude its engagement at the Astor Theatre on May 12. The Shuberts then will place either "Bal Tabarin" or the new Jim Barton show in the house for a Summer engagement.

"GABETTE" SHORT, CLOSES

"Gabette," the musical play sponsored by the Community Players, Inc., which closed after having been out two weeks, is said to have been hauled in because of lack of capital. Several members of the cast and the stage crew have filed claims against George Byron Totten, who as head of the Community Players, promoted the production.

Totten's difficulties with the piece date back to its early rehearsal period, when Equity stepped in and insisted upon him posting a bond before allowing the rehearsals to continue. Totten posted the required amount in cash and the rehearsals continued. The piece opened in Allentown, Pa., and while more or less enthusiastically received did not accomplish any phenomenal takings. Totten is said to have assembled the company together and prevailed upon them to write their organization, meaning the Equity, to permit Totten to use the money he had posted as a bond, so that the show could continue.

At first Equity wired the company deputy that they could not allow Totten to use the money he had posted with them, but after a series of long distance phone calls, the money was forwarded. When the show stopped in Scranton the following week, its earnings were just about sufficient to bring the company back, without paying salaries to either the cast or stage crew.

Equity has taken the stand that since the members of the company took matters in their own hands and continued with the piece against their admonitions, that the Association can hardly be expected to collect the money due.

Totten is said to be scurrying around attempting to interest capital to finance the piece for a metropolitan presentation. However, he will have Equity to reckon with before he can proceed further with the piece. At present his name adorns the Equity black-list, all of which means that members of the organization will not be permitted to appear in any of his productions until he has adjusted the outstanding claims.

SEE END OF CHICAGO ORCHESTRA

CHICAGO, April 21.—Because of the musicians' union demands it looks like the end of the Chicago Symphony Orchestra. For the past few weeks there were rumors that all was not well between the Musicians' Union and the Orchestral Association of Chicago. Last night matters came to a head. Whether it is to oeprate on a two-thirds basis, or whether there be no orchestra at all for next season will soon be decided.

The musicians' union served a demand on the Orchestral Association for a 25 per cent increase or $15. a week for next season. The Orchestral Association answered that last season it suffered a deficit of $70,000 and feels unable to increase its burden.

When the Chicago Symphony finishes its season tonight it will be technically disbanded. There have been no contracts signed with any members for next season, which is unusual. A notice which is being sent out to subscribers reads that renewals will be accepted only on the condition of there being another season.

In a statement by the Orchestral Association it tells that on March 21 of this year a delegation from the Musician's union headed by President Petrillo presented and discussed a demand that a minimum salary for members of the orchestra be increased from $60 to $75., which, since a number of the players receive more than the minimum scale, would mean an increase of like amount throughout the orchestra. After a full explanation of the situation the delegation was told it was impossible to meet the demand in full or even in part. On the following Saturday (March 24) the union served notice that no member of the orchestra should enter into a contract for the season of 1923-24 until the matter had been settled.

Horace Oakley, one of the Vice -presidents of the Orchestral Association stated that in the year 1921-22 the orchestra ran behind some $30,000 after using the net earnings of the hall and building of about $40,000 or about $70,000 total. In order to meet this deficit securities from the endowment were sold. This season the price of tickets was increased to the extent of $16,000 and office rents in the building were raised about $5,000. With endowment funds now available, this year's deficit will be met.

The present union scale for orchestral players in Chicago is the best in the country, a minimum of $60. for four concerts a week and four rehearsals of nine hours for twenty eight weeks. There are such additional benefits, and old age pensions, for none of which are the members of the orchestra assessed one cent.

Mr. Oakley declares that three courses are open. The orchestra may accept the old scale; the orchestra may next year number sixty-five players instead of the present ninety-two; the orchestra may be entirely disbanded.

The Chicago symphony orchestra was organized in 1891 and this is the first time in the thirty-two years that the association and the players have come to an open conflict. Heretofore all salary adjustments have been made peacably and equitable.

"XYPALANTI" FOR CARROLL

Henry Baron's adaptation from a French farce, "My Aunt From Xypalanti," will be presented at the Earl Carroll Theatre next Monday night. It was intended to try the show out, opening at Wilmington last Monday night, but the preliminary tour was cancelled with the producers deciding to try it out in New York. The attraction is playing on a straight percentage contract without any minimum guarantee to the theatre.

"ADRIENNE" COMING IN

"Adrienne," Louis Werba's new musical production which is scheduled to open at the Garrick Theatre, Philadelphia, on May 14 and remain on the road until the latter part of June is slated to be brought into either the New Amsterdam or the Globe Theatre. It will be given the preference at the New Amsterdam should the "Follies" vacate, otherwise it will follow "Jack and Jill" at the Globe.

MILEAGE BOOK PLAN HALTED

BOSTON, Mass., April 23.—After a hearing on a petition of fifty Eastern railroads opposed to the Interstate Commerce Commission ruling, Judges Mack, Brewster and Morris in the United States District Court issued a permanent injunction restraining the commission from carrying out its recent order providing for the sale of non-transferable and interchangeable mileage tickets at a 20 per cent price reduction.

The suit was brought to annul the Interstate Commerce Commission order of March 6, 1923, requiring the railroads to issue at a price of $72 tickets calling for 2,500 miles of carriage in denominations of $90. Although the case was brought before the court on a petition for a temporary injunction it was agreed during the argument that the hearing be considered final.

Under the terms of the commission order against which the injunction was issued, practically all of the large railroads in the United States were to place on sale on May 15, mileage tickets good for 2,500 miles at a 20 per cent reduction. The Boston court order is likely to restrain the sale of tickets on that date all over the country, although the terms of the order as conveyed to the commission only affects the eastern railroads which fought the commission's policy in the court. Some action is expected now by other railroads in the South and West since they have a precendent established to guide them.

Word has come from Interstate Commerce Commission officials in Washington that the Federal Court order here would probably be appealed at once to the Supreme Court for a final decision. The opinion of the Federal Court in Boston follows:

"It is clear from the record," the opinion states, "that the commission proceeded on the assumption that the spirit and theory of the congressional amendment (approved August 18, 1922,) required them to order the scrip coupons to be issued at reduced rates, at least in so far as such rates could not be deemed confiscatory. . . .

"In our judgment the amendment is not mandatory. It does not prescribe that such coupons shall be issued at a reduced rate. Attempts to fix specific reduced rates by legislation were defeated.

"The amendment itself is attacked as unconstitutional in that in requiring the interchangeable scrip coupons it compels an interchange of credit between the railroads and thereby compels a service at the risk of complete financial loss in case of the insolvency of the road from which the scrip may have been purchased.

"As the commission points out, the railroads themselves have maintained the interchangeable scrip coupons established under government operation, and have thus voluntarily established a similar interchange of credits over all roads except electric and short line carriers. Under the present amendment, the extent of such credit interchange is left to the commission, and must, of course, be reasonable; but in requiring the interchange in respect to the script coupons, the action of Congress must be upheld as a constitutional exercise of power within the aforesaid decisions.

"A permanent injunction will therefore be granted against the order of the commission."

TWO NEW McGUIRE PLAYS

William Anthony McGuire and Gordon Morris have collaborated on two new plays, "Jack in the Pulpit" and "The Devil and Mary." One of the plays will be done in the autumn by Sam Harris.

THEATRE WAGE INCREASE

(*Continued from page 3*)

purpose of arranging a new wage scale, which it is said will call for an average of fifteen per cent increase. The Motion picture operators who have a separate local, will do likewise early in May and draft a scale which will call for an average of twenty per cent increase in wages.

Just how the managers will receive the demands of the numerous unions cannot at this time be learned.

MATINEE SHOWINGS ON BROADWAY REPLACE OUT OF TOWN BREAK-IN

New Idea Introduced by A. H. Woods with "Morphia," Has Encouraged Others to Follow Suit—Is Far Less Expensive Than Out-of-Town Showings which Generally Lose

A number of managers are utilizing the special matinee idea for preliminary showings of plays that have a doubtful aspect. This idea has grown from a spasmodic stage into a cut and dried business proposition and is found to be far less expensive than the usual out-of-town "break-in" showings, which more often than not are a loser and bring the production into town heavily burdened by a loss of several thousand dollars. If it gets across all is well, but if there should be a drain on the reserve, it often forces a piece to the storehouse before it has been given a fair chance to get going.

A. H. Woods is credited with being the pioneer in this new angle on show business, having experimented with "Morphia" in a series of special matinees at the Eltinge and finding the public response sufficient to warrant his putting it in for a night bill. Since Woods turned the trick successfully several other producers have followed his lead.

The most recent case is that of "Uptown West," which was brought out at matinees at the Earl Carroll Theatre and which since has been shifted into the Bijou as a night bill.

Richard Herndon, who directs the destinies of the Belmont Theatre Company, and who has made several attempts to establish a French Theatre in New York, has long since harbored an idea to bring out several pieces in the original foreign tongue. He has hesitated in investing an enormous production expenditure to test his judgment in the matter, but now has decided upon a series of special matinees of these pieces at the Belmont Theatre. He will offer several of them with improvised scenic equipment and if any should catch on he will build special productions for them.

The Melbourne Arden Productions is another firm who will utilize the special matinee idea to test the drawing power of a play called "Greater Than Law," which is an adaptation of Han Allins famous Swedish play, "A Mother," which ran for three years in Sweden and which has been adapted for the American stage by Arvid Paulson, who will also create one of the principal roles in the piece.

The matinee "try-out" idea has been hailed with open arms by the newer element of producers, whose limited capital makes them necessarily frugal. At least a dozen have plays in which they have great faith, but have been wary about tying up ten or fifteen thousand dollars on a production, which at best they can only look at this Spring and have to put away until autumn.

Also the idea is proving a boon to theatre owners in that anything in the way of receipts brought in by these special performances is considered "velvet." The regular attraction is contracted into a house for eight performances weekly and is thus not disrupted by the special matinees, inasmuch as they are given on days that do not conflict with those of the current attraction. While a few of the theatre owners have taken a percentage gamble, most of them are holding out for flat rentals, which range from $350 to $400 for each performance.

Although some of the more seasoned producers frown upon this method of "showing," arguing that it detracts from the regular premiere when it is sent into a night bill, there is an equal number for it. The latter claim that the matinee audiences are not as critical as those who attend the night performances and that if there should be a few ragged edges discerning at the matinees, two weeks' playing would iron this out and at the same time keep money coming in.

TICKET OFFICE PLAN READY

A complete plan for the operation of a Central Theatre Ticket Agency at Broadway and Forty-third street, under the direction of Joe Leblang, will be submitted to the members of the Producing Managers' Association at their annual meeting on Friday, May 4.

The plan was worked out by a special committee of which Lee Shubert is chairman and calls for the sale of all choice seats at a charge of 10 per cent premium to the purchaser. It is constructed in such a manner that it will eliminate the sale of tickets to and by the so-called "gyp" brokers who have been charging from 50 to 200 per cent premium on the sale of tickets. It, however, is said to make provisions for the apportionment of tickets to the hotel stands and to the ticket agencies which have been distributing tickets at a fifty cent advance.

According to the present ideas of the committee the office will be established in the store now occupied by the Grey Drug Company, at 1490 Broadway, which is above the basement ticket office of the Public Service Ticket Office, which is operated by Leblang and dispenses tickets at cut rate prices.

It is expected that the matter will be entirely threshed out at the meeting so that arrangements can be made, if it is approved, for the opening up of the office on Sept. 1.

It is understood that the plan calls for the formation of a corporation with stock to be held by Leblang and members of the Producing Managers' Association and Leblang to receive a salary of $25,000 a year as supervising director. Tickets are to be sold at this office for all Broadway theatres in advance of performances with the tickets being available at the box office only at the time of the performance. Besides the Central Office the plan calls for the establishment of twenty branch offices in New York, Brooklyn, Long Island and New Jersey.

STATE TAX ON SHOWS

A fifteen per cent taxation on the face value of the admission ticket is being charged for all amusements in the State of Connecticut. Ten per cent of the tax is required by the Government, with the other five going to the State.

"GINGHAM GIRL" FOR CENTRAL

"The Gingham Girl," which has been running at the Earl Carroll Theatre since August 2 of last year, will move to the Central Theatre next Monday night to remain there over the summer. With the moving of the play there will be five of the original members of the cast missing.

This was all brought about when Schwab and Kussell, the producers, early last week decided that as the show had lost money the two preceding weeks and they had made arrangements to move the show to another house, that they would ask six of the principals who had been with the show thirty-three weeks to accept a 25 per cent cut in salary. The first to be approached, according to Schwab, was Amelia Summerville. Miss Summerville after thinking the matter over informed the producers that she could not think of accepting any cut as she had plenty of picture work to keep her busy and that the most dignified thing the producers could do would be to close the show. That evening Miss Summerville was tendered her notice. In the meantime Schwab asserts Russell Mack canvassed the company and after the show brought out the notices of Louise Allen, Allan Edwards and himself. Helen Ford, another principal, tendered her notice as she had been engaged to appear in "Helen of Troy" at an increased salary. The members of the chorus which helped to make the show the hit it is and persons playing minor roles were not asked to take a cut and will remain with the attraction.

Julia Ralph will replace Miss Summerville, Midgie Miller will replace Miss Allen, Donald Carroll will take the place of Allan Edwards, Rita Bell will replace Helen Ford and William Frawley will replace Russell Mack.

Eddie Buzzell, principal comedian of the show, is scheduled to leave the attraction at the expiration of his contract, June 1. The new members of the cast will join the show at the Central.

JUANITA HANSEN BANKRUPT

Juanita Hansen, former screen actress, now in vaudeville, last week filed a petition in bankruptcy. It shows liabilities of $11,057 and no assets. The principal creditors are: United States, $1,930 for income tax 1919-20; N. Y. State, $727 for income taxes for 1920; Clark Taxicab Co. $2,000; Stern Bros., $1,128; Morning Telegraph, $805.

Miss Hansen, recently was arrested in New York on a charge of having drugs in her possession and shortly afterward broke into print with a story of the drug habit and her efforts to cure herself.

She is now in vaudeville doing a monologue called "A Page From Life," in which she tells of the drug curse, of which evidence offered by herself and several physicians proved she had been cured.

When in pictures she was paid a large salary said to have been $2,500 weekly.

WOODS TO DO FOUR

According to Al. H. Woods' plans for next season four attractions will be produced in New York during August and September. The first will be "Light Wines and Beer" which will open at the Eltinge Theatre early in August. Then will come "The Next Corner" a new play by Kate Jordan, which will be followed early in September with "Casanova," an adaptation of a Spanish play, in which Lowell Sherman will be starred under the joint management of Woods and Gilbert Miller at the Selwyn Theatre. The fourth play, which will open late in September, will be the latest of the "Potash and Perlmutter," with Barney Bernard and Alex Carr at the Cohan Theatre.

STOCK IN MICHIGAN THEATRES

Two Butterfield houses in Michigan will go into stock for the summer. The Regent, Kalamazoo, opened on Sunday of this week and will play two shows a week. The shows will be under the direction of Hal Mordaunt with Gertrude Bondhill as leading woman and James Carroll, stage director.

The Regent, Lansing, will open on May 20 and others will probably follow.

BIG ADVANCE FOR ART PLAYERS

Prior to the arrival of the Moscow Art Theatre Players at the Lyric Theatre, Philadelphia, for a two weeks' engagement last Monday an advance sale of $60,000 was reported. A $5 top is being charged and Morris Gest anticipates grossing $90,000 on the engagement.

Millie Butterfield who closed recently with "Johannes Kreisler," has been engaged for Lawrence Weber's production, "Fires of Spring."

VIOLET BARNEY
"HOME AGAIN"
BACK FROM A LONG VAUDEVILLE TOUR—GOING INTO STOCK THIS SUMMER
This Week: Keith's Riverside, New York

"ELSIE" TO REMAIN

"Elsie," the musical comedy produced by John Jay Scholl, will remain at the Vanderbilt Theatre after negotiating to move to the Earl Carroll Theatre to replace "The Gingham Girl." "Elsie" had fallen below its stop limit for two weeks when Lyle Andrews gave the attraction notice to vacate. After the notice had been given Andrews agreed to permit the attraction to continue at a guarantee of $3,500 a week to the theatre for its share of the gross. It is reported that one of the younger Guggenheims of the copper interests and a representative of the English family of Rothchilds are financially sponsoring the attraction.

"THE WASP" MOVING

"The Wasp," a mystery play by Thomas Fallon, author of "The Last Warning," will vacate the Morosco Theatre on Saturday night and move to the Selwyn Theatre on Monday, where it will replace "Within Four Walls," Mack Hilliard's production, which will conclude a two weeks' engagement on Saturday. On Wednesday night of next week Oliver Morosco will present Thompson Buchanan's new play "Pride" at the Morosco for a summer engagement.

VAUDEVILLE

LEGIT STARS IN SUMMER RUSH TO VAUDE.

OPERA AND FILM STARS ALSO BID

Vaudeville is due for a greater influx of artists from motion pictures, musical comedies, the legitimate stage and even grand opera, this summer than ever before, judging from the amount of "names" which are scheduled to open within the next two months, and from the number which have already opened. The latest five "names" which are now dickering with the Keith Vaudeville Exchange are those of James J. Jeffries, former heavyweight champion of the world; Mary Miles Minter, William Desmond, Bert Lytell and Mrs. Wallace Reid (Dorothy Davenport). Mrs. Wallace Reid has already played the Orpheum Circuit this season, but this was several months before her husband's death. It is more than fifteen years since Jeffries appeared in theatricals of any sort. He is said to be ready for opening during the last week in May. Harry Weber is submitting these five.

From musical comedy and the legitimate field the list of newcomers to Keith vaudeville this year is headed by Eddie Cantor, whose engagement to open at the Palace, Cleveland, on June 4th was exclusively announced in the CLIPPER several weeks ago. The rumor that Al Jolson is also to be seen in Keith vaudeville, published at the same time, still persists and more than probably will develop into a fact. Others include Olga Cook, who opened last week; Harlan Dixon and Marie Callahan, who are to open shortly; Eddie Buzzell, Doris Rankin, Howard Kyle, Leo Carrillo, William Faversham, and Lou Tellegen, the last two playing for some time now.

Grand opera is represented on the Loew Circuit by Dorothy Jardon and Orville Harrold. Evelyn Scotney, the Metropolitan Opera Company's prima donna, who is now in Australia, will arrive here in the course of a few weeks to play vaudeville in the Middle West. Chief Caupolican, also from the Metropolitan Opera Company, is now playing vaudeville. Marguerite Sylva is planning a return to vaudeville this summer, having been absent from the two-a-day for the past three years.

LOEW CLUB ELECTS OFFICERS

The recently organized Loew-Metro Club, elected its officers for the coming year at a meeting held last week in the Loew Building and resulted in the election of Col. Brady as president of the organization. David Loew is vice-president, Miss Quimby, recording secretary; Mr. Quick, treasurer, and Dave Bloom financial secretary. Committees, ranging from executive, to membership, athletic, social, publicity, editorial, and financial were appointed. Over three hundred employees of the Loew and Metro offices have joined the club. It is arranging for a newspaper to be issued weekly to the members, and is also getting up a baseball team.

BUZZELL HAS ACT

Eddie Buzzell, who is shortly to retire from the cast of "The Gingham Girl," will play several weeks in vaudeville prior to beginning rehearsals for a new musical play in which he is to be starred, entitled "Keep Her Smiling."

FIELDS BOOKED OVER ORPHEUM

W. C. Fields, who closed with George White's "Scandals" in Chicago last week, has been routed over the Orpheum Circuit in his comedy skit, "Golfing."

N. V. A. COMPLAINTS

Grace Moratti has complained against Ted and Betty Healey, alleging that they are infringing on her "mother" gag.

Clayton and Edwards have brought complaint letters against Jans and Whalen, claiming that the latter are infringing on several bits in their act, among them the piece of business consisting of one in the act sitting on a chair with a baby spotlight thrown on his face, playing the uke and singing in a falsetto while the other dances.

Paul Specht, the orchestra leader, has brought complaint against Dr. Hugo Riesenfeld, who has just completed two weeks at the Palace with the Rivoli and Rialto orchestras, alleging that Riesenfeld infringed on several parts of his material. Specht claims that the idea of interpreting a popular American number as played in foreign countries is his, and he also states that Riesenfeld duplicated every original idea of his vaudeville act, including that of "Classical Jazz."

WILCOX WRITES A NOTE

Frank Wilcox, who does a sketch in vaudeville, tried a new way of getting out of appearing at Court, when he was handed a summons for speeding last week on Broadway and 184th Street. When his case was called the next day, a lackey in the livery of the Friars Club, stepped up and gave a note to the complaining policeman which read:

"Officer J. H. Smith, My Dear Sir;—Enclosed is my certificate. Hope this will be satisfactory. Will drive more carefully from now on. Thank you very much for treating me so decently. Sincerely, Frank Wilcox."

The "certificate" was the summons, and the $25 was to pay his fine. The Magistrate was not satisfied and ordered that Wilcox appear in person.

KEITH BUYS NEW FORDHAM SITE

The B. F. Keith Circuit has purchased a new site at Fordham Road and Morris Avenue, in the Bronx, for which they are paying $135,000. This site is within two blocks of the present Fordham Theatre, which the Keith circuit opened two years ago. It has a frontage of 169.9 feet on Fordham road and 173.9 on Morris avenue. No plans as to what type of theatre will be erected on the site have been announced as yet, and in all probability the land will be held for a year or so before anything is built on it.

ORPHEUM ROUTE FOR OLGA COOK

Olga Cook, who recently closed in "Blossom Time" and opened in Keith vaudeville last week, has been routed over the Orpheum circuit. She will open in San Francisco on April 29th.

Dolly Kay has also been routed over the Orpheum circuit and began her tour in St. Louis on Sunday, April 22nd.

HARLAN DIXON HAS ACT

Harlan Dixon, who closed recently with "Good Morning Dearie," will enter Keith vaudeville shortly with an act in which he will be supported by the Sixteen Sunshine Girls from that show, and Marie Callahan as his dancing partner. He will open early in May.

INEZ COURTNEY IN VAUDEVILLE

Inez Courtney is entering vaudeville in a new act in which she will be supported by Stark Patterson and Sid Keyes. The offering will be presented by Rosalie Stewart and is being staged by Bert French. Arthur Swanstrom and Carey Morgan are writing the act.

LORETTA McDERMOTT FOR FILMS

Loretta McDermott, jazz dancer, who has been appearing in a production act with 'Frico in the western vaudeville houses, will make her film debut in Jackie Coogan's next screen feature.

KEITH DEALING WITH SHEA FOR HOUSES

SEEK TO OWN INDEPENDENTS

Negotiations are now being held between the B. F. Keith Circuit of theatres and Mike Shea, for the sale of Shea's Theatres in Buffalo and in Toronto, to the Keith circuit, which has been booking those houses for several years. This is regarded as the first move towards the buying up of all the remaining houses not owned by the Keith circuit and which are being booked through the Keith vaudeville exchange. Another house is also reported under negotiations for transfer to the ownership of the Keith circuit, is the Princess in Montreal, which is owned by the Canadian United Theatres, Ltd.

Except for the F. F. Proctor houses, the only other houses booked by the Keith vaudeville exchange which it does not control, are the Colonial, in Erie, owned by the Presque Isle Amusement Corporation and the Hippodrome, Youngstown, owned by the Youngstown Hippodrome Corporation. These are also reported in line for ownership by the Keith firm.

The Proctor circuit was recently reported to have been purchased by J. J. Murdock for the B. F. Keith circuit, while Mr. Murdock and Mr. Proctor were at Palm Beach, Florida last month. This, however, was emphatically denied by the Proctor office. The meeting between Mr. Murdock and Mr. Proctor was simply because both happened to go to Palm Beach to rest, and was social only, as both are dear friends.

CASTING ALHAMBRA PLAYERS

The cast of the Alhambra Players, which is being made up by Clark Brown of the Keith office, consists thus far of William Waterels and Marguerite Knight as the leads, with Lorraine Bernard, formerly of the Keith Hudson Players in Union Hill, and Harry Hayes as seconds, Flora Gade, Thomas Gade, Thomas Coffin Cooke, Homer Miles and Ralph Sprague have also been engaged.

The stock company will open at Keith's Alhambra theatre on Monday, May 7th. The house will close its vaudeville policy on May 6th, and go right into the stock policy for the summer.

PERCY WILLIAMS RECUPERATING

ISLIP, L. I., April 23.—Percy G. Williams is much improved in his condition, which resulted from an internal hemorrhage while he was in Florida last week. He returned North in a private car, and, according to his secretary, Frederick A. Rosebush, the former theatre magnate's condition was never real serious, although there was some alarm over his illness.

"CONTESTS" ON AGAIN

Proctor's Fifth Avenue Theatre has resumed the "Opportunity Contests" this week. It is understood that the successful contestants will be grouped together in a mixed minstrel which will be given at the theatre next week. According to present plans, professional players will hold down the "ends" with the local talent contributing singing and dancing specialties.

THOMPSON GOING TO ENGLAND

Dr. Wm. H. Thompson known as "Thompson, the Egyptian," will sail for England on May 9 to begin an eight-week tour of the Moss Circuit, which was arranged for him by William Morris. He will begin his season in Nottingham on May 16th.

ACTRESS SLUGGED AND ROBBED

Zoe Garland, 20 years old, an actress, who lives at the Hotel Flanders, 135 West Forty-seventh Street, was found unconscious, with a contusion of the back of her head, early Saturday in front of the dancing studio of Michel Fokine, 226 West Seventy-second Street. She was partly revived by Patrolman Jeremiah O'Connor, who carried her into Fokine's studio, where she was attended and taken by Dr. Paul to Knickerbocker Hospital. The man who had found her and called Patrolman O'Connor gave his name as "Daniel Samuels, employe of the Ansonia Hotel." The hotel said he was unknown there.

When the young woman regained consciousness at the hospital she said she had been to a party at the West Seventy-second Street address and that while on her way to get a taxi, two men and a woman approached, one of them remarking, "There's some easy jack." The next thing she knew she had been knocked unconscious. Two hundred dollars which she said, she had on her person was missing.

BIG ACT IN CABARETS

CHICAGO, April 21.—The outlying places of amusement where dancing and dining is the rule are offering big vaudeville attractions and these places are drawing well. The Marigold Garden where Ernie Young has been giving the North side amusement seekers real good entertainment is now featuring Gertrude Hoffman and her big revue. Included in this is De-Haven and Nice. So far she has broken all records for a consistent draw at this place. Ed. Beck's revue is still going big at the Rainbo Room. Frances White is the headine attraction beginning Monday night. She will remain there for two weeks. It is said that Irene Castle will be the next offering for the Rainbo Room.

TO CLOSE "BOHEMIAN NIGHTS"

The "Bohemian Nights," which are being held every Sunday evening at the National Vaudeville Artists club, will be discontinued for the summer, beginning with the latter part of May. The dance nights, held every Thursday and Sunday, will also be discontinued about the same time. They will be resumed in October.

RELIANCE GETS THREE MORE

The Reliance Agency, which supplies vaudeville acts to a number of independent houses, have added three more stands to their books. They are the Strand, Shamokin, Pa., the Chester Street, Sunbury, Conn., and the Rialto, Jamaica, L. I. Joe Eckl is handling the booking for all three.

NEW REVUE FOR ROONEY AND BENT

Pat Rooney and Marion Bent will shortly withdraw from their current vaudeville revue, "Rings of Smoke," to appear in a new tabloid called "Shamrocks."

"Rings of Smoke" will be routed over the Pantages time, under the direction of Rooney, with two others replacing Rooney and Bent in the act.

MORRIS SUES MACK

William Morris, filed suit last week in the Municipal Court against Charles R. Mack, vaudeville actor, for breach of contract and agent's commissions due to the sum of $294.00 as per contract made July 5, 1921.

MARKS AND WILSON SPLIT

Ben Marks and Dolly Wilson have dissolved their vaudeville partnership after working together for two years. Marks will break in a single act shortly, and Miss Wilson also intends to return to a solo offering.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

This show will probably remain the high spot in Eddy Darling's booking career for many weeks to come, for there is no "vulnerable heel" in any spot, more than half of the acts stopping the show cold, and all of them of a type that make a general appeal to the patrons.

An artistic team of equilibrists, R. & W. Roberts, opened a powerful first half, with a skillful exhibition of hand balancing, contortion and other stunts along similar lines.

In the second spot, Dave Roth offered a versatile routine, including a pianologue, a bit of song and some dancing. His closing dance with a dummy, apparently, went over big and for an encore he took a bow with a real live girl.

Orchestra entertainment as exemplified by the S. S. Leviathan Orchestra, leaves little to be desired, and absolutely no room for improvement. The fourteen musicians form a world beating combination from every conceivable angle. Both the brass and saxophone sections are composed of musicians who are masters of their instruments, and the orchestra on the whole is unusually versatile, carrying a quartet capable of putting songs over, and Mort Downey, a lyric tenor of charming voice, who almost stopped the act with his rendition of "My Wonderful One." Other selections by the orchestra included "Flower of Araby" and "Running Wild," and a corking version of the Gallagher and Shean song. The United States Shipping Board presents the orchestra, incidentally, using it to good advantage for propaganda in favor of American vessels. The boys have a clean cut appearance and are clad in immaculate white flannel, navy garb. Their salute after each selection, however, seems out of place, for the band is not in either military or naval service. The staging by R. H. Burnside is a novelty in itself and enough to put an act over.

William Hallen and Mabel Russell in "The Service Station," drew gales of laughter from the audience, proving the former to be a comedian of outstanding merit. Hallen has old stories as well as new; but in his case the point of the joke was not always the high spot, but his real funny way of putting them over, getting laughs while the story was en-route.

The grand old veteran minstrel, Eddie Leonard, in "The Minstrel's Delight," assisted by Steward and Olive, closing the first half, kept up the good work of stopping the show, registering one of the triumphant hits of his vaudeville career. There is a sentiment and a feeling on the part of the audience toward Eddie Leonard that is rare and existing but for few stage favorites. As usual his singing and dancing proved to be in a class by itself, and Stewart and Olive rendered capable assistance.

Emilie Lea with Clarence Rock and Sam Kaufman, opened the second half in "Rehearsing for Vaudeville" a vehicle which gives a dancing act, a bit of song, comedy and piano solo. Miss Lea, as it happens, is a rare combination of dancer and singer with a beautiful voice and all of her efforts, singing or dancing were cute and pleasing. Her variety of high kicks, particularly the side kick is still something for the patrons to marvel at and gives the act the necessary punch.

Lillian Shaw, revealed a brand of comedy that knocked 'em dead, especially the bride and after marriage bits which held no end of fun for the womenfolk. Which does not mean that the rest of the house didn't laugh. Miss Shaw is a comedienne of no mean proportions but should refrain from over-doing her Yiddish remarks.

Wellington Cross, assisted by a cast of four, offered the playlet "Wives," a satire that is clever and equally well done, carrying laughs and a theory as well, the action being pleasing throughout.

Van and Schenck, closed the show, with their well known delivery of popular songs, holding them well though it was late.

M. H. S.

ALHAMBRA

This week the Alhambra has a fine bill from the first act to the last. Each act is different in style from the other, a real variety bill with entertainment value of the highest. Unquestionably, Marion Harris walked away with first honors on Monday, although the rest were not far behind, Cadie and Gygi, Harry Burns & Co., and Elsa Ryan going strong.

Joe and Willie Hale, two jugglers of more than ordinary ability and possessed of fine showmanship, opened the ceremonies, proving an opening act of unusual ability.

Jess Block and Francine Dunlop, following, have as cleverly written an act as has been heard in these parts in some time. The act is carried through to the finish, the title, "Broke," giving the idea about which it is written. Both Block and Miss Dunlop are good performers, the latter having an excellent personality and Block doing some great acrobatic dancing as well as singing agreeably.

An unusual feature of the program was the billing of Meehan's Canines in third position. After seeing the act it can readily be understood why the position is warranted. The finish of the act is remarkably successful in that the idea of a contest is conveyed to the audience, the folks out front cheering and applauding the fine jumping of two of the animals, in fact, picking their favorites and yelling for them. The animals are intelligent and jockey for bows like old performers.

Harry Burns and Company, presenting their familiar vehicle, "I Think You Touch," are old favorites at this house and went big. Their offering has been changed for the better since last seen by this reviewer and is now one fine succession of laughs all the way through.

Maryon Vadie and Ota Gygi have an unusually artistic act. Miss Vadi is a charming little dancer, whose toe work is delightful. Gygi is a violinist par excellence. The four girls used for the aesthetic dancing, The Portia Mansfield Dancers, are beautiful creatures admirably instructed. Of their routines the Rhythmic Games number is the outstanding feature, a thing of exquisite beauty to delight any beholder.

Opening intermission, Herbert Clifton, the female impersonator with the extensive wardrobe, went over in good style, his act having speeded up considerably since it first opened, and his burlesquing came more naturally.

Elsa Ryan, assisted by Rodney Ranous, appeared in a sketch by Dion Titheradge that owes its success to the remarkable personality of Miss Ryan. The idea is not strikingly original but the little lady fills it with such charm and individuality that it appears not only plausible but real. The actress has hit upon the trick of repeating and faltering in her lines in order to give the impression of saying the words for the first time, the result being strikingly effective. Her ad-libbing was a feature and her support is good.

Marion Harris is another young lady who simply exudes personality. Following a short opening which mentions her phonograph record work she goes through a repertoire of numbers and renders each one in a manner all her own. She stopped the show cold and had them begging her for "just one more." Naturally her songs run more to the blues type, her repertoire consisting of "Who Cares," "You Got to See Mamma," "I Gave You Up," "St. Louis Blues," "Aggravatin' Papa," and several other numbers of like quality. J. Russell Robinson, at the piano, fills in with several of his own compositions while Miss Harris is changing.

Fridkin, Jr., and Rhoda closed the long bill with a difficult and well executed dancing act.

C. C.

COLONIAL

Harold Lloyd in "Safety Last" is pulling them into the Colonial during the current week. Lloyd and this film replace three acts in the vaudeville layout, which consists of six acts. The matinee on Monday was good, in fact bigger than the opening performance of last week's, which had Pat Rooney to draw them.

Sultan, a trained pony, introduced by an attractive young lady who put him through his routine, opened the show. The girl is a good show-woman, and puts every little bit over to big results. The animal gave an exhibition of stunts in arithmetic and a few comedy bits which held interest and drew very good applause at the finish.

Montana, a wizard of the banjo, wowed them on number two. His appearance is great, being outfitted from head to foot, in white, even to the boots, hat, and the pearl-handled revolver at his hip. His repertoire ranges from a march number, to popular published and old Dixie songs. The "Three O'Clock In the Morning" number, which included an exhibition in four part harmony and double picking, and also giving the impression that two banjos were being played was excellently done.

Thomas J. Ryan, of the old-time Ryan and Kelly and Ryan Ritchfield combinations, is offering a playlet by Edgar Allan Woolf, called "Ahead of the Times," in which Ryan is assisted by Hazel Flint and Ralph Bond. Ryan appears as a "Jiggs" character, who is living with his daughter, the latter, a young widow. He refuses to allow any of the servants to wait on him, but insists upon her doing so. When she tells him that she is going to marry again and wants to send him off to the old men's home, and tells him that he has not kept up with the times, he decides to show her that he is not as reactionary as she thinks. He arranges with the chauffeur to telephone him in a woman's voice, and pretend that he has been hitting the high spots with wild women. This brings her around and she says she won't marry and will continue to live with him. The offering isn't quite worthy of Edgar Allan Woolf, but may serve Ryan as a vehicle, for it is his dance bits at the finish which put it over.

Bill Robinson switched spots with Mae West for the matinee and caused a riot with his dance work. Robinson is one of the best colored performers we've seen in vaudeville for years. Personality, showmanship, a neat dancer, and a style of delivery that can't miss.

Mae West and Harry Richman also stopped the show. Miss West didn't do quite as well as far as getting laughs are concerned as she has done when they did the act before. This may be due to the fact that they hadn't done the act in so long, for she had developed into a dandy performer. Richman is class from start to finish, both from appearance and ability viewpoints. His piano work, even though most of it is accompaniment, makes an audience cry for more, and his singing is sure-fire. He's an artist in everything he does.

Felix Ferdinando and His Havana Orchestra closed the show. The organization consists of twelve men, and uses two pianos. It has great possibilities, but the repertoire needs re-routing. Bows should also be taken with the regular stage lights on, and not the colored ones. Bill Robinson did a dance at the finish and tied things up. The last half consisted of Harold Lloyd in "Safety Last."

G. J. H.

BUD SNYDER FOR ENGLAND

Bud Snyder, tramp cyclist, has been booked for an eight week tour of the Moss Circuit of English theatres beginning May 23. He will sail for England on May 9.

RIVERSIDE

An eight act bill which combined every department of entertainment and which was sufficiently variegated to offer a wealth of entertainment held sway at the Riverside last Monday afternoon. The balmy weather was undoubtedly felt at the box office, the show having played to the slimmest Monday matinee assemblage of the season.

Valentine and Bell started proceedings with a combination of clever cycling and gymnasts. The man does some remarkably clever stunts on the cycle, while his feminine partner holds up her end of the task with some rattling good gymnastics and does some clever leaps in which she lands squarely upon the shoulders of her partner who is constantly in motion, thus making the feat a greater thriller.

Lauretta Rhodes and Ruth Watson offered a song cycle which was captioned "A Musical Menu" and gave them ample opportunity to display their voices in the songs they like best to sing. They work in one with a piano and each alternates with the other as either singer or accompanist.

The brunette opens the act with "Burning Sands," to be followed by her partner in a medley which contrasts the classics with the more modern numbers. The brunette returns for "Dear Little Lady of Yesterday," which provides a great set-up for her partner's ensuing potpourri of old fashioned songs. The girls got over nicely in this early spot and can undoubtedly duplicate their Riverside hit elsewhere.

Ernest Anderson and Ruth Watson offered a novel scenic comedietta by Paul Gerard Smith, entitled "The Dizzy Heights." The action is laid atop the snow-clad Alps. A fresh air fiend has decided upon this locale for his honeymoon, much to the discomfort of his newly acquired spouse. Her timidity and homesickness for Freeport furnishes the basis for the comedy which is handled in Smith's best style. The players give a very apt delineation of their roles and the feature will score anywhere.

Rome and Gaut duplicated their previous successes in their familiar mixture of songs, dances and clowning. The extremity of the statue of the partners in itself proves a great asset for comedy and the boys never muff an opportunity to make the most of it.

Valerie Bergere and Company closed the first section in her serio-comic tragedy, "O Joy San," which is portrayed in the picturesque surroundings of Japan. It is practically the "Madam Butterfly" formula dressed anew and gives Miss Bergere perhaps the best role she has ever had as the little Japanese from which the piece gets its title.

Miss Bergere gives an excellent interpretation of the little Jap. The role is a most exacting one in that it blends subtle humor with heavy emotional acting. Nevertheless Miss Bergere measured up to the task most promisingly and earned many rounds of applause. Violet Barney is perfection in her character.

Walter and Emily Walters opened the second section and got over nicely in their novel ventriloquial offering, featuring "The Baby's Cry," a reproduction of a whining babe which is remarkably well done by Miss Walters.

The Marion Morgan Dancers proved themselves worthy of stellar position on the bill in their delectable dance drama, "Helen Of Troy," which is divided into a prologue and three scenes and has been conceived and staged by Miss Morgan. The ballet brings to the fore some particularly finished exponents of the terpsichorean art headed by Josephine McLean and Charles Haverlin. The costuming and lighting was in remarkably good taste and the dancing was indeed a treat for those present.

Al Herman closed the show with his familiar expose of the previous acts and a number of songs.

E. J. B.

VAUDEVILLE

EIGHTY-FIRST STREET

Whatever doubt anyone has ever harbored as to the popularity of Harold Lloyd, the screen star, from a box office standpoint, was graphically dispelled at this house last Monday night, when the showing of his latest and generally conceded greatest cinema contribution "Safety Last" attracted an audience that packed the auditorium of the spacious theatre from pit to dome. The film is being shown here in conjunction with the regular vaudeville program, but owing to the length of running time, five acts are being offered instead of the usual six which generally comprise the bill.

Those who are in the know as to what money consideration achieved this first showing for the Keith houses claim it involved a sum hitherto unheard of for an initial showing of a feature film after its showing on Broadway. Whatever the Keith folk gave up, it was well worth it.

Bessye Clifford, the comely and shapely model, opened the bill with a score or more of artistic poses. She stands upon a suspended pedestal while a stereoptican throws various slides upon the white-screened background, making her the central figure in various groupings, which include a number of the old masters.

Will and Gladys Ahern supply a refreshing breath of the woolly west with their dancing lariat manipulation. The girl is a good-looker, who gets in some clever stepping that is enhanced by a personality that reaches far across the lights and brings her audience into her heart. The man also can hold his own as a dancer. He also slings a mean lariat and manages to convulse the mob with his comedy slant on the topics of the day, which he handles with a degree of ease equaled only by Will Rogers. Their versatility and material bunched together makes for a delightful offering that brought many rounds of well merited applause.

The Briants were also strong features of the bill in their novel slant on acrobatic offerings, "The Dream of the Moving Man." The men are discovered snoozing on the job of a removal task somewhere in the ghetto. One of them has fallen asleep while gazing upon a clothing dummy. In his sleep he grabs his partner, who permits himself to be tossed around, giving the impression that he is manipulating a dummy. At the finish the dummy comes to life and both walk off. The man doing the dummy gives an impression of a lifeless figure that is uncannily real. He contributes the greatest bit of pantomine acting that has thus far been shown upon the American stage. Through his tossing around he never moves a muscle of his face, nor in any way reveals that he is a human being instead of the bundle of rags the audience is led to believe him to be. The Briants have contributed much that is new to the variety stage in their previous contributions, but in their present vehicle they have easily surpassed themselves.

The Bison City Four followed with their combination of comedy and songs. Their whole frame-up reminds one of the quartette acts of the Tony Pastor era. For their comedy they depend almost excusively upon the brand of "joke" that got by in those days and demonstrate that the same formula can get by with equally good results today. The men appear as the routine comedy quartette characters, such as the tramp, the wop, the cop and the barkeep. They get over individually in solos and pack a wicked harmony punch in the ensembles.

Holmes and La Vere closed the show with a novelty, most of which is played in a minature theatre box. Domestic strife is employed for the comedy punch. They peruse the program and learn that the act they are about to witness has been glimpsed so often by them that they know it by heart. In the ensuing scene the act they do is supposed to be their dream.

BROADWAY

The bill at the Broadway this week was cut down to six acts at each performance, due to the presence of the Harold Lloyd comedy, "Safety Last." Unfortunately, at the first morning show, only five of the scheduled six acts put in an appearance. Although the program was short it contained three top-notch acts in Margaret Severn, Moran and Mack and the Runaway Four.

Opening the show came Selvas, Brann and Company. The company is a personable young lady who doesn't do much of anything but helps dress the act. The two men do some good work, the man on the ground, in a naval officer's uniform, balancing his partner, in sailor's clothes, on the top end of a long pole. The repertoire is difficult but lost its punch somewhat because it closely followed the Harold Lloyd feature, in which that actor appears to be taking some desperate chances.

Kelly and Pollack have been seen in vaudeville for some time and should know better than to expect laughs on some of their material so early in the morning. If they were to take out all but the finish of their act and then build an entirely new act around the finish they would have a great vehicle. As it is, this finish puts the act over, although the rest of the act is just so much waste. From the time the woman comes out in her tough make-up until after the fast dance finish the act goes great and scores all the way. But in the beginning the act drags, the money talks bit, the "Portugese and Greeks" song and the rest of the material being old stuff and more or less done to death.

Margaret Severn, assisted by a pianist and two clever male Spanish dancers, were the artistic treat of the bill. Miss Severn is possessed of unusual grace, the way she uses her arms and hands being particularly noticeable. Her pianist is accomplished and speaks distinctly and intelligently. The two other men in the act give two fine Spanish routines that are worthy of a good hand. But it is the work with the Benda masks for which Miss Severn is noted and it is in this work that she excels. We were sorry that she performed only two dances with the masks, as we could have stood several more without tiring. It is wonderful, the way she manages to posture and depict the character represented by the mask she happens to be wearing. Her whirlwind finish goes over tremendously and brought a great hand.

Moran and Mack, two blackface boys who talk as if that were their natural color, are a great treat for any audience. When this team are billed you can always be sure of a good laugh and at least two new pieces of material. They keep changing and building their act all the time, although they still keep in the boxing bit, which is a wow. Their talk about the early bird catching the worm had the house roaring. It is their slow, easy manner of working and their fine sense for comedy values, as much as the material they use, that puts the act over so successfully.

In the Runaway Four vaudeville has an act that is a sure-fire attraction. These four boys work with fine showmanship, the comedian getting his stuff across without any effort and registering heavily. The others have good voices, when they feel like singing, and can step a little when they have to. But it is as acrobats that the quartette shine. Their tumbling is put on so quick and is so good that it has the audience gasping for breath and applauding one after the other until the applause seems continuous. The act is a wow and is staged admirably to get the best results for the boys' particular talents.

Chaplow and Carleton were the team that were scheduled to appear but did not show up, and Mehan and Newman and Hampton and Blake are also on the bill at the Broadway but were not caught at the early show. C. C.

PALACE

(Chicago)

Eight acts and an afterpiece revue, the latter being tacked on to the offering of the Seattle Harmony Kings, go to make up a strong program here this week. Harry Langdon is supposed to have the main part in the afterpiece, but "Red" Johnson, of Johnson and Baker, ran away with the comedy honors of the affair.

The headline honors are being split between Velaska Suratt and the Seattle Harmony Kings. Johnson and Baker open the show with their hat juggling and comedy which gave an unusually good start to the show.

Pietro was his usual big hit with his piano accordion, on second. He can make his instrument talk.

Harry Langdon and Company appeared in a travesty which combined golfing and autoing and found the audience ready to laugh at everything he did.

The Seattle Harmony Kings have one of the best orchestra offerings which have been seen here. Jack Neill, the leader, stands out, as does Hall Hiatt, the clarinet player. Gene Collins has a dance routine that's sure-fire and the audience could watch him dance forever. The revue afterpiece followed the orchestra.

It wasn't easy for Myers and Hanaford to follow all this, but they more than held their own with their rube comedy and went over for a big hit.

Valeska Suratt offered "Silks, Satins, Calico and Rags," a vehicle which enables her to appear to very good advantage. It is entertaining from start to finish and adds to her popularity.

Miss Patricola held the next-to-closing spot and scored the hit of the show, with her songs and violin routine. She was called back and compelled to render encore after encore.

Perez and Marguerite brought the bill to a close with juggling stunts which included some sensational work. R. E. R.

MAJESTIC

(Chicago)

CHICAGO, April 23.—The Majestic show, seen Sunday night, includes an act or two in for Sunday only, along with most of the regular bill and made one of the strongest programs seen at that house for some time.

Jack and Jessie Gibson, prevented from appearing at this house recently through illness, opened the show and offered stunts on unicycles which are splendidly presented.

Ray and Edna Tracey did decidedly well in second spot with an offering in which the comedy of the young lady at the piano stands out.

John and Nellie Olms centered attention to tricks with clocks and watches, admirably presented and affording constant surprise and highly entertaining mysticism.

Earl and Edwards, who offer parodies in such a way as to make a dandy act, took encores and then left the audience hungry for more.

The Royal Venetian Five registered strongly with operatic singing and instrumental touches.

McGood, Lenzen and Company have such a classy acrobatic act that it is a real departure from the ordinary. The tricks accomplished are not only the last word in their line but they are admirably done.

Pierce and Ryan provide splendid entertainment, which has novelty through the comedian taking an old man character.

Henry Antrim and Company in a second edition of "Along Broadway," have a revue which is classy and which introduces song hits from the big musical shows and dancing specialties. Hazel Moore, prima donna, has an exceptional voice of quality and scored big. The dancer in the act executes her numbers with skill. This is by far the best thing Antrim has done in vaudeville. R. E. R.

STATE-LAKE

(Chicago)

Lady Alice's Pets is the first offering of an entertaining bill, and gives the show a good start. Lon and Paula Miller, a sister team hold the second spot with a routine of piano, violin and singing bits, with some dancing thrown in for good measure. The girls worked hard and gave a very good account of themselves.

Frances Williams and Miss Vanessi, assisted by Arthur Freed and Jack Clifford, at two pianos, were the first hit of the show. The act is staged attractively, and the girls dance exceptionally well. One delivers popular songs to good results. In addition to playing the piano, one of the boys also sings in a good baritone voice. The act is worthy of a spot lower on the bill.

Jack George appeared in blackface and did a routine of comedy on King Tut, and then a sermon which were filled with laughs. An unbilled young lady assists him and made a good foil for his remarks.

Jimmy Morgan's Orchestra proved to be a real musical treat. The organization consists of nine men who know the art of repression and use it. They played five numbers and had to do two encores. Betty Morgan, who used to do a two act with Jimmy sang two numbers with the boys and delivered them effectively.

Swartz and Clifford scored a comedy hit, keeping the laughs coming their way steadily. Gus Fowler offered his illusions with the myriads of watches and mystified all. Fowler has one of the best acts of its kind in vaudeville. He works fast and the offering doesn't lack for interest for one moment.

W. C. Fields and Frank Hurst and Eddie Vogt did not appear at this performance. R. E. R.

COLONIAL MAY STAY OPEN

The Colonial Theatre will be kept open this year instead of closing as usual, if this week's experiment with a summer policy of six acts and a feature picture proves successful. The tentative date set for the closing was May 7, and should it be decided to keep the house open, it will assume the summer policy on that day. This week the house is playing Harold [illegible] in "Safety Last" and six acts. It will play the regular big time policy beginning next week until a decision is made as to whether to keep it open or not.

EUROPEAN TRIPS POSTPONED

Ruth Roye and Tom Patricola, both of whom were booked for engagements in England this summer, have set back their dates until next year. Miss Roye has numerous American engagements she wants to fulfill this summer, while Patricola recently signed a contract to appear in George White's new show which will be staged early in June. William Morris, arranged the bookings for both parties and obtained the extension of time for them as well.

ROMANOS IN NEW YORK

Phil Romanos paid a short visit to New York this week. His orchestra which was booked for ten weeks at the Hotel Kenmore, Albany, has been held over for six additional weeks. They have also been featured at Proctor's Albany Theatre. In June, Mr. Romanos will start a tour of the Adirondack Mountains Summer resort, and next season he will return to tthe Kenmore.

TEX McLEOD COMING HERE

Tex McLeod, an American performer who has been appearing in Europe for the past number of years, and is said to have become as clever as Will Rogers, will open in Keith vaudeville at the Royal Theatre on September 3. McLeod does a rope-spinning and monologue act.

VAUDEVILLE

PROCTOR'S FIFTH AVE.

(Last Half)

A seven act bill, instead of the usual eight, with Wellington Cross in "Wives" and Mollie Fuller in "Twilight" sharing topline honors, ushered in the last half here on last Thursday afternoon.

Powell and Brown proved most adequate pacemakers in an artistic novelty captioned "Sumsand," in which they pattern landscapes and other sketches on huge box frames by tossing colored powders across the surface and accomplish a result that would be a credit to an old master. In their final sketchings they depicted a volcano in action and a steamer afire, utilizing an electrical effect to provide the flames.

Fred Bernard and Sid Garry, two likeable youths, deuced with a song and dance offering. In their closing number, "At the Actors Ball," they alternated in giving impressions of Eddie Leonard, Karyl Norman, Eddie Cantor and Al Jolson, all of which were remarkably well done and brought a good finish hand.

Mollie Fuller and Company held down third spot with "Twilight," which is a made-to-order vehicle for the blind actress, yet gives her an opportunity to pack a heart wallop amidst much philosophic buffoonery. Miss Fuller is disclosed in a hideaway resort in the mountains, where she has gone to rest and to forget the Broadway that seems to have forgotten her. A penurious landlady constantly reminds her that she is several weeks in arrears with her board. Mollie has faith that her friends will find her and take care of her. Her faith is rewarded when a pseudo Bert Savoy crashes out of an aeroplane and into the scene to inform her that Ziegfeld wants her for a new "Follies." Mollie departs, headed for the Broadway that has not forgotten her. Miss Fuller is particularly splendid throughout. Her recitation "Broadway" and her star gazing episode will be sure fire applause stuff in any house, while the Bert Savoy impression and the stage-struck tendencies of the bucolic landlady give the piece a proper comedy balance.

Jim McWilliams, the pianist, proved as amusing as ever with his line of hokum and pianologue. McWilliams works with a rare degree of ease which makes him enjoyable in anything he attempts. Of course his real punch is scored in his travesty on a grand opera in which he mimics the entire cast from the chorus to the leading singers. For an encore he offered his wordless ditty, "Linger Longer Lou."

Wellington Cross, whom vaudeville and musical comedy has previously known as a song and dance man, revealed remarkable talent as a farceur in "Wives." Cross essays the role of the author of a risque novel which exposes the romantic side of the married women. Of course all of them have read the book and within the family circle have denounced the author. But when they meet him, as the result of a wager, they fall into his arms and agree that he certainly understands women.

Santos and Hayes, who previously have trod the two-a-day boards replenished with a revuetta or flash act, are going it alone and standing upon their own merits in a happy mixture of comedy and songs. Their act is as pleasing as ever and gets over for a sure-fire hit on any bill.

Claude and Marion closed the show with their clowning and songs. Their material and delivery was sufficiently magnetic to hold the crowd in until they bowed off. Marion is an over-sized comic, whose clowning is spontaneous and who can cause a roar with a single gesture. Claude makes an excellent foil for the fun-making proclivities of his partner.

E. J. B.

FRANKLIN

(Last Half)

Five acts for "showings," and a regular bill of six acts comprised the show for Thursday night. The first of the tryouts was Williams and Williams, a colored team, whose value even in the pop houses is doubtful. The John Grabler Revue stopped the show owing to the work of a boy dancer in the act and some very good work by a girl who did toe and Russian work. Her partner also deserves mention. A prima donna sings well.

George and Lillian Mitchell talked through most of their act, and did a little in the line of dancing, singing and harmonica playing.

Ruby Gordon, assisted by a girl at the piano, was the big hit of the tryouts. This young lady has the makings of another Tucker, and if properly developed will make a good single for any bill. At present she works a little too fast, and would also do well to watch her enunciation more carefully. It might also be a good thing to remember that one needn't pronounce words as a cabaret coon-shouter generally does in order to be a successful delineator of syncopated numbers.

Dunlay and Merrill will make a good act for the small time houses after they speed up their talk and cut some of the draggy spots out.

The regular bill was opened by the Australian Woodchoppers, who interested all with their exhibition in the use of the saw and axe.

Following the Woodchoppers handicapped La Vine and Ritz slightly, for these boys do some very difficult dance work, which was hindered by the presence of chips left on the stage and which should have been swept off, but were overlooked. However, La Vine and Ritz succeeded in stopping the show cold despite the handicap. Most of the work consists of some impersonations which scored heavily with the audience.

Holland and O'Den also stopped the show with their comedy offering. The girl is very attractive, and towards the latter half of the act, displays a figure and pair of Frankie Baileys which are a large factor in the success of the act. The material used is entertaining, but there are several bits which are too blue for a refined vaudeville house, such as the line, "If you look at me like that, you're going to stay out mighty late tonight."

Joe Freed and Al Harrington and Company were the laugh hit of the show. They offered several bits from burlesque which made up a continual scream of laughter. Freed is one of the funniest Dutch comics seen in vaudeville in a long time, and has excellent support in his company.

Olga Cook, recently out of "Blossom Time," also scored a big hit. Miss Cook's absence from vaudeville during the past three years or so, which have been spent in productions, have been put to good use and as far as development of personality is concerned, she's a hundred per cent improvement on the former Olga Cook in vaudeville. Her repertoire is well-selected and delightfully sung in good voice. A pianist does well with two solos in addition to accompanying her.

Basile's Band, billed outside of the theatre as the Velodrome Band, consisting of twenty-five men, closed the show. They played both the regular style of band selections, and popular numbers. "Crying For You" was well-done in a vocal solo by one of the men.

G. J. H.

HAMILTON

(Last Half)

There were only five acts again on the vaudeville for this half of the week, the motion picture feature being "Mighty Lak' a Rose," but these five acts went to make up a better show than a great many six act bills which have been booked into houses.

For the overture, William McElwain and his orchestra played a novelty arrangement of "Old King Tut," which drew a big round of applause. Booth and Nina opened the show, doing a number of stunts with bicycles, and some unusually good talk for an opening act. The work on the bikes, contained thrills and made a good start for the show.

Eddie Miller followed, and rendered a cycle of popular and semi-classical songs. His voice and rendition proved to be more than pleasing to the audience and he was called back for an encore number before he was permitted to leave. A pianist gives good assistance and does well with a solo.

The second act of "The Torch-Bearers," by George Kelly, is being presented in vaudeville by Rosalie Stewart and Bert French, and scored a laugh hit here. Alison Skipworth and Mary Boland, who appeared in the original cast, are seen in this company. This act is the part of the play which had most of the laughs in it, being that part where the amateurs gave their benefit performances for the Seamen's Institute, and showing the happenings backstage while the performance went on. Alison Skipworth is excellent as Mrs. Pampanelli, the directress and is responsible for most of the laughs. The others are perfect in their roles.

Mignon gave a good account of herself with a series of impersonations, which included Emma Trentini, Eddie Leonard, Ruth Roye, Nan Halperin, Bernard Granville and Gallagher and Shean.

Vadie and Gygi, assisted by Mary Izant at the piano, and the Portia Mansfield dancers closed the show. The four girls included in the latter, show to very good advantage in their dance numbers. Maryon Vadie is the very spirit of terpsichore with her work, and Gypi's violin playing is in itself worth coming to hear. Miss Izant is an unusually good piano accompanist.

G. J. H.

Moore and Freed have arrived in New York to start their tour of the local Keith houses for nine weeks, at the Royal Theatre.

STATE

(Last Half)

Long Tack Sam and company are heading the vaudeville bill here for the week, having closed on the Keith Circuit a few days ago. The act is probably one of the best offerings of its kind ever presented in vaudeville, being well staged, elaborate, and competently handled by the company. Long Tack Sam himself displays a style of showmanship unusual for an Oriental combining his latent ability with American pep, and offers a variety of Chinese stunts pleasing to both old and young. In the closing position, the act wound up the vaudeville end of the bill with a bang.

Others on the bill offered diversified entertainment, the Fantasy Dancers, opening the show with some novelty steps, one of the quartet doing a female impersonation as well as dancing. The routine in addition to being a novelty is really fantastic, in a way.

A pleasing musical combination Fletcher and Pasquale, one specializing on the saxophone and the other on the concertina, all of their selections being well rendered.

Louis London, doing a bit of monologue, and singing several songs in a powerful tenor voice, proved to be a breezy sort of person, who works with assurance and has confidence in his ability to make a good impression. One of his bits was a dance done with a dummy gathering a few laughs as he went along. London's voice is far above the average and this alone would sell the act. In addition to this he has a style that is worthy of big time vaudeville.

Grey and Byron, have a fair sort of vehicle, the boy doing well as juvenile, and the girl first as a flapper and then in evening gown entertaining a caller at her home, doing equally well. The act opens in one with the boy doing a song and the girl as a flapper interrupting, etc., which leads into some dialogue. Later calling at her home the comedy picked up a little. The latter set in "two" was well done and the weak parts of the act seem to be the songs, most of which were offered by the male member of the team. More punch put into the vocal numbers would strengthen the offering considerably.

Another comedy offering followed in the next to closing spot in McCoy and Walton man and girl, the former as a comic, but not too pronounced and the latter playing straight, working in a way that was always good for laughs when she broke loose. Most of the cross-fire on the man and wife argument order was fast and funny, and the girl affected a scrappy style, threatening to lick the man any moment etc., and so worked up many funny bits of business.

M. H. S.

REGENT

(Last Half)

The bill at the Regent the last half of this week suffered somewhat because of three full-stage acts following each other. This caused an uncomfortable stage-wait between the acts of Ferry Corwey and Nathane and Sully and interfered seriously with the latter team's success. Outside of this the bill was pleasing and went over well.

Luster Brothers, two contortionists who have each an excellent routine and indulge in some clean clowning, opened the bill and showed an act that is strong enough to work further down on the bill.

Ryan, Weber and Ryan followed with a song and dance act. This is evidently the Ryan Sisters and a man named Weber, the latter an excellent dancer, doing some good clog and eccentric work. The girls have rather weak voices but speak distinctly enough to be understood and get what special material they use over. They are stronger on the dancing and use some good costumes.

Ferry Corwey, the musical clown, continues to meet with the same success in every house he plays. He has by far the finest act of its kind on the time, his attention to detail and his comedy bits being finely worked out and put over with a natural comedy that wins all the way.

Nathane and Sully, after a long wait, had the curtain pulled on them before they were set but overcame this difficulty by jumping right into their opening number, "Romany Love," and keeping the act going at good speed all the way. They scored heavily.

Irene Ricardo, using two special numbers and working at this house as a single for the first time, was accorded a reception on her opening and stopped the show when she closed the act. She uses much of her old act and a good deal that is new. We must say, however, that we do not like the explanation of "dat's how de horse was coming to me," that she uses now as well as the old bit she used. However she can get away with anything because of her natural feeling for comedy and her delivery.

Field's Family Ford closed the bill. The act suffers because many of the characters in the sketch are practically inaudible. James Grady, who plays the sorely tried Mr. Fliverton, labors mightily to carry the act through but the rest of the people in the act are inclined to drag, spoiling the spontaneous effect of the act. The finish is still weak, as it was in the "Follies," even weaker, as the sight of Ray Dooley, with legs in the air in the Ziegfeld show was usually good for a laugh.

C. C.

PROCTOR'S 23RD STREET

(Last Half)

A vaudeville bill of six acts, sufficiently variegated to provide snappy entertainment and the motion picture play, "Mighty Lak a Rose," shared honors on the new bill here. The picture play was undoubtedly the draw which packed them in despite the balminess of Thursday evening and will undoubtly repeat the "trick" for the subsequent performances.

Badali and Natali, opened the show with an artistic dance novelty, showing practically everything possible in the way of neat stepping. Their offering is mounted as a production and carries a pianist, who when not accompanying them for the dances, renders a solo or two that is equally well enjoyed. The dancers open with an acrobatic duo. Natali follows with a jazz toe dance, while her partner counters with a clever Rusisan dance. They join forces in another clever double for a finish.

Young and Wheeler, pianist and violinist, followed on with a musical offering that found instant appeal with a none too enthusiastic audience. Although the greater part of their repertoirs is given over to classic selections, they closed with a lively medley that sent them off to loud applause.

Lee and Cranston offered a highly diverting comedy, interspersed with song, called "Honeymoon House." The plot revolves around an estranged couple, who meet at the scene of their first honeymoon, which, by coincidence, both have selected for their second honeymoon. After much comedy chatter they decide to leave their new suitors waiting at the church to re-enter matrimony, with each other. The act is played in pleasing tempo, with the songs nicely interwoven and the entire affair sufficiently well balanced to get over for a big hit.

Morgan Wooley and Company also offered a lively comedietta, "Good Gracious," which utilizes the mistaken identity theme and is handled sufficiently fast and furious to bewilder the sleepy house boy of a road house, who reminds one of the half-wit of "The Tavern."

Inglis and Winchester, nut comics, were also a boon to the comedy department in a potpouri of nonsense, which included a goodly portion of the stuff Inglis has been doing with various partners. Nevertheless it has not lost its laugh getting qualities and kept the audience howling as usual.

The Ching Ling Hee Troupe, conjurers and tricksters, closed the bill with a baffling routine of black art stunts, some clever balancing and a thriller in which one of the men leaped through several knife-edged hoops. This offering is one of the best of its kind that has yet been shown in the small time houses.

E. J. B.

N. V. A. BENEFIT IN 3 THEATRES

The Metropolitan Opera House has been added to the Hippodrome and Manhattan Opera House, for theatres in which the annual National Vaudeville Artists benefit performances will be given on May 13th. This will be the first time that three houses will have been used for the benefit, and allows for accommodations of between fifteen and twenty thousand people at "N. V. A. Benefits" this year.

With tickets selling at an average price of five dollars a seat (prices range from three dollars to twenty-five), the N. V. A. will probably receive almost seventy-five thousand dollars from these three benefit performances and the proceeds of the programmes for each. Artists who appear at the benefits will play each house.

AFRICAN DANCER BOOKED

Ned Lincoln, South African dancer, arrived here after being 9 months with the Pin Wheel Review. He is booked on the Keith time by Pat Casey.

He led the grand march at the Egyptian Ball, New York, on April 17 in his native costume.

VAUDEVILLE

"THE AWKWARD AGE"

Theatre—*Hamilton.*
Style—*Musical comedy.*
Time—*Twenty-two minutes.*
Setting—*Full stage (special).*

"The Awkward Age" is a very entertaining miniature musical comedy, done by a cast of two women and a young man, the latter playing the lead. There is nothing in the way of an extravagant setting, although the latter is a good-looking grey "cyc," and no flash costuming, for the simple reason that there isn't any reason for it. One could take this same act, put in a chorus of six or eight girls for the musical numbers, give them a couple of dances to do, and he'd have a corking "big" act. However, it is just as well that any attempt at making this a "big" act was avoided, for more than probably it wouldn't be half as effective as it is.

The plot concerns a widow with a twenty-year-old son, the latter being compelled to still wear knickers, Eton collars and bow ties, owing to the fact that his mother wants to appear young. She is being courted by a Senator. The son has been sneaking out at night, after she has tucked him into bed, and donned a tuxedo, to hit the Gay White Way. He has a chorus girl for a sweetheart, and on this night has invited her up to the house, thinking his mother was going out. However, the Senator 'phones that he is coming, so that spoils his plans. The chorus girl comes, and, after being cued by the boy, pretends that she is his music teacher. She wants to know what the idea of the "kid" makeup is, and is about to walk out, when he tells her his mother gets queer ideas at times and must be humored. They go into the "music lesson," following which the boy goes off to don his tuxedo, while the girl does a very good vocal solo, including some fine whistling. Her voice is more than pleasing. When he returns, he proposes and is accepted, and while they are in the midst of a clinch, mother enters. He tells her they are going to be wed, and insists on no longer being a kid. The Senator 'phones from downstairs, and the boy tells him that he is no kid, and before he will allow the Senator to see his mother again, he must shave his whiskers. The curtain goes down as the boy announces that the Senator has gone—to the barber shop.

The boy is a dandy juvenile, possessing appearance, personality and a nice singing voice. The girl also works well, and the mother holds her end up well.

G. J. H.

POWELL AND BROWN

Theatre—*Hamilton.*
Style—*Sand Pictures.*
Time—*Nine minutes.*
Setting—*Full stage.*

Powell and Brown have one of the most pleasing novelties we've seen in vaudeville in a long time, in the way of an opening act. This isn't said to place them in the category of the opening act, for the novelty of their offering, even though it runs but nine minutes, and is but a "sight" act, is good enough to have them placed lower on any bill, and be so much more effective.

They call their act "Sumsand," and it consists of a series of pictures made with various colored sand. The art productions include "A Bit of Egypt," "An Oriental Sketch," "When Winter Comes," "Mount Vesuvius in Eruption at Night" and "Doomed," the latter showing a ship sinking in the ocean, while burning. The effect of flames is excellently done.

All of the colors are beautiful and all the pictures wonderful from an artistic viewpoint. They hold interest from the start to finish and can do so in any house.

G. J. H.

NEW ACTS AND REAPPEARANCES

VAN DYKE AND VINCE

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Seventeen minutes.*
Setting—*In "one."*

A singing act well written and arranged. The man supplied most of the singing as well as some yodeling and the girl assisted him to good advantage. The place drop in "one" depicts the entrance to a cabaret and the boy at first is in the coat room and the girl joins him, as one of the entertainers from the cabaret, after the coat boy does a song. The talk that follows concerns the new show, etc., for the cabaret and he wants to show her some of his stuff by way of qualifying for a job in the show.

The man did another song, with the aid of the spotlight revealing a fairly good tenor voice. The girl joined him after a change of costume and some comedy talk followed. As a single, she did a jazz number finishing with some strutting steps. While her voice is not all that it might be she has a good way of putting the numbers over.

Arriving in the garb of a Swiss yodeler he sang a song that allowed him to yodel the chorus, which he did in commendable style. They closed singing a published number, the man yodeling the patter to the second chorus while the girl sang it straight. Makes a pleasing singing novelty for the time the act is playing.

M. H. S.

JERRY AND PIANO GIRLS

Theatre—*Franklin.*
Style—*Four pianos.*
Time—*Eleven minutes.*
Setting—*Full stage (special).*

Jerry and Her Piano Girls, as this offering is billed, is very much similar to the turn offered by Nell Woods, with her "Melody Charmers," the difference being that Jerry has three girls in addition to herself playing piano, and four pianos are used instead of three.

Two upright and two baby grand pianos are used by Jerry and the three girls with her. The routine consists mostly of straight quartette piano numbers, the only change from this being a vocal solo by one of the girls, Jerry whistling an accompaniment to the second chorus.

The four piano idea could be made into a good act, if they had something novel in their repertoire, and some unusually good arrangements. Neither of these are present in this act. The girls may have good ability to play pianos, but beyond the fact that four pianos are used, there is nothing out of the ordinary in this act. At present they'll do for the small time, and, with a better repertoire, and some novelty connected to the arrangements, they'll go in the better houses.

G. J. H.

BEN BOYER

Theatre—*Proctor's 23rd Street.*
Style—*Cycling.*
Time—*Twelve minutes.*
Setting—*Full.*

Boyer is a comedy cyclist, effecting a tramp makeup. He rides on in a comedy contraption. It is an improvised auto, with bicycle tires serving as wheels and a beer keg used as the body. Trouble in getting the machine started again, after it stops, furnishes a number of comedy situations that are sustained until the vehicle blows up and send the comic sprawling.

Boyer returns with a one-wheel cycle and goes through the usual routine of difficult feats, which prove him a past master of the cycle.

E. J. B.

MEHAN AND NEWMAN

Theatre—*Regent.*
Style—*Singing and musical.*
Time—*Twelve minutes.*
Setting—*Special in one.*

Mehan and Newman are a man and woman team providing twelve minutes of corking good entertainment, built around various little specialties. Mehan opens with an announcement that the team are about to do something different—they will not use a blue drop, a piano, dance, sing the "blues" or play the ukelele. After which the curtain goes up on a blue drop with piano and piano lamp and Miss Newman puts over "Louisville Lou" in fine style. This is in line with the title of the act, "Broken Promises." They follow with a harmonica and ukelele duet and then Miss Newman exits while Mehan claims to play the uke as if it were a Hawaiian guitar, Miss Newman imitating the sound of this instrument from behind the drop. Mehan plays the mouth organ without using his hands, dancing at the same time. He is a fine eccentric dancer and gets good results. Miss Newman has a yodeling specialty that goes over successfully and the act closes with some fast work by Mehan, Miss Newman singing. The act is well constructed about the pleasant personalities of the pair and should have no trouble finding a place on any bill.

C. C.

JANS AND WHALAN

Theatre—*Broadway.*
Style—*Double comedy.*
Time—*Fourteen Minutes.*
Setting—*In "one."*

Jans and Whalan are a pair of clever boys, one of whom is a stepper of no mean ability and the other a singer and good natural comic. The two take a joy in their work that communicates itself to the audience and play up a few stock gags so that they seem uproariously funny. The taller one puts over several comedy songs in an individual manner and later in the act sits playing the ukelele with his face framed in an amber light from a baby spot, while his partner, on the other side of the stage, does a clever eccentric dance in a white spot to the music furnished by the tall member of the team. All the numbers are well thought out, but put over in a manner that makes them appear extemporaneous. The act should be able to hold its own on any bill and as it is going now is strong enough for headline or next-to-closing position on most bills.

C. C.

NERRET AND MANN

Theatre—*Proctor's 58th Street.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*In "one."*

This offering is contributed by two men, one doing a nut comic. After some trivial chatter, which aims to get laughs, but falls down mainly because the gags employed have already done veteran service in the small time houses, the straight goes into the ballad "For the Sake of Auld Lang Syne," with the comic popping on for interruptions with wise cracks. The comedian follows with "I Love Me," with both joining forces for "I'm Going Back to Jimbo Jambo Town" for a finish.

From an audience standpoint the act got by in an early spot on the bill here. The subject matter, however, is not worthy of the talents of its delineators, who could really accomplish something worth while with a better set-up.

E. J. B.

JOE FREED, AL HARRISON AND CO.

Theatre—*Proctor's 58th Street.*
Style—*Revue.*
Time—*Twenty minutes.*
Setting—*Special.*

This offering is an episodical hokum, divided in three sections and utilizes a cast of five, four men and a girl.

One of the featured members comes on in the opening and sings a verse and chorus of a number called "On the Sidewalks of the City of New York." He is costumed as a country bumpkin and the song is descriptive of what he has seen on his first visit to the big town.

In the first episode there is enacted a comic situation between a Dutch cop and his sergeant. The keystone cop is seen running away from a shooting fracas. Later the pickpocket runs on and is subdued by the sergeant. While putting the bracelets on the crook, the comic discovers the thief as an old friend and uses his influence to have him liberated. The second episode occurs in the subway, with the comics using the familiar burlesque formula, "Let me see you hit him again," which, despite its familiarity, was heartily laughed at by the small time audience. Another burlesque bit is used in the third episode, which is laid in a fashionable cabaret, with the thirsty hostess taking the "hick" for whatever dough the proprietor has overlooked in compiling the check.

From all angles, the piece is broad burlesque, but manages to have the right brand of "hoke" that will hit the right spot with the audiences of the family time circuits. Perhaps the act was purposely framed for this; if it was, it has more than served its purpose.

E. J. B.

KEE TOW FOUR

Theatre—*Proctor's 23rd Street.*
Style—*Quartet.*
Time—*Fifteen minutes*
Setting—*Special.*

This is the regulation male quartette who have submerged their identity in their billing and further carry out the scheme of camouflaging themselves in Chinese makeup and costume.

They open with a chorus of "Blinky Chinatown" and remain on for "Way Down East in Maine." They follow with an impression of a street corner quartette rendering "Roll Them Bones," all of which got over for top value inasmuch as the men have both splendid singing voices.

The tenor follows with a solo, "You Know You Belong to Somebody Else," with the other three harmonizing on the second chorus. A Chinese comedy number, "Very Merry Fields of China" and "Lovin' Sam" rounded out their series.

The Oriental setup lends color to the offering and if anything enhances the chances of the act. It is something different in the way of quartette acts and will undoubtedly find favor with the small time audiences.

E. J. B.

FURMAN AND EVANS

Theatre—*Jefferson.*
Style—*Singing.*
Time—*Fourteen Minutes.*
Setting—*In "one."*

The man and girl stroll out, and open with a Dixie song. Their voices are good and style pleasing. The second number was a published comedy song, the man accompanying the girl at the piano. As a single, an Irish novelty song was done by the man at the piano and when the girl returned after a change of costume they did a special number in the way of a medley of tunes of various material dealing with married life, etc. Makes a pleasing offering of its kind for the second spot of the three-a-day houses.

M. H. S.

The New York CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan.....President and Secretary
Frederick C. Muller.....Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

New York, Wednesday, April 25, 1923

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY
Forms close on Monday at 5 P. M.

SUBSCRIPTION
One year in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, post paid on receipt of 15 cents.

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Address all communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

SUNDAY VAUDE. SHOWS

The Rev. Harry L. Bowlby, of the Lord's Day Alliance, his many supporters, including a large number of actors, who are waging a vigorous campaign to close all shows on Sunday would do well to give a little careful thought to the vaudeville situation, especially in large cities.

The big centers like New York give Sunday vaudeville shows in many theatres which on week nights are devoted to plays and musical shows. These vaudeville entertainments give employment to scores of actors, many of whom have been out of work during the week and the Sunday engagement furnishes means to carry them safely over the week instead of forcing them to run into debt for actual living expense or cut into the little nest egg saved for the enforced Summer layoff.

At present it is well known that there is a big oversupply of actors, and as long as this condition exists there will be unemployment among even good actors and actresses. To these the Sunday show is a blessing and the overzealous people who are trying so hard to close all the theatres would do well to stop and think that with the closing of the houses innumerable performers will lose the opportunity to earn some much needed money.

The necessity of some clean sort of entertainment for the thousands of visitors to the city who are forced to remain over Sunday is another matter which the agitators would do well to consider. The great majority of all shows are clean and little in them could be called objectionable on the Lord's Day and as for vaudeville, it is one hundred per cent clean.

"BLUE LAW" BILL SHELVED

CHICAGO, April 21.—The proposed "Blue Law" bill that was recently introduced by Senator MacMurray of Chicago, at Springfield, Ill., is now dead. MacMurray who introduced the bill asked to withdraw it from the committee and moved that it be laid on the table. This was done without comment.

BIG SHIFT IN BROADWAY SHOWS

A big shift in Broadway shows took place on Monday night of this week. "Sally, Irene and Mary," left the Forty-Fourth Street Theatre and went up to the Century. "Papa Joe," the Princess Theatre piece which at first looked like a flop but has developed into a success moved to the Lyric. "The Adding Machine," the Guild play journeyed from the Garrick to the Comedy making room for the new show "The Devil's Disciple," "Uptown West," a matinee attraction at the Earl Carroll Theatre became a regular night attraction and opened on Monday night at the Bijou, replacing "The Love Habit" which left that house and went down to the Princess.

Four shows closed on Saturday night, "The Lady in Ermine" leaving the Century, and "Liza" ended its run at the Nora Bayes. Both these attractions will go on the road. "The Dice of the Gods," the Mrs. Fiske play at the National, and "Roger Bloomer" at the Greenwich Village took the storehouse route.

Several productions will close for the season on Saturday night of this week. "Better Times" at the Hippodrome ends its season and "Anathema" will end its short engagement at the Forty-Eighth. Others will doubtless call the season ended at other houses, the number and names depending almost entirely on the weather.

"GREATER THAN LAW" NEW SHOW

The Melbourne-Arden Productions, Inc., have readjusted their plans and have selected for the first production a gripping drama, "Greater Than Law," an adaptation of a Swedish play by Hans Allin, which ran for three years in Sweden. The American adaptation has been made by Arvid Paulsan, who will also be featured in the cast of the piece.

This play will be shortly placed in rehearsal and will take precedence over the firm's proposed production of "In the Balance," which had been previously announced as their first production.

The controversy anent the title of a musical play to be produced by the same firm for a summer run, which had been titled "My Gal Sal," has been readjusted by the management, retitling their piece and now calling it "Sal's My Gal." This piece is now being cast and will open out of town sometime in May, coming to Broadway later for a summer run.

BANKER WINS DRAMA PRIZE

CHICAGO, April 23.—A New York banker, Richard A. Purdy, has won the $3,000 prize offered by the Chautauqua Drama Board for the best native American play, Paul M. Pearson, Secretary of the board, announced tonight. The play, "Crossed Wires," will be produced simultaneously on thirty Chautauqua circuits.

Mr. Purdy, who is Secretary of the Hudson Trust Company, also is a playwright and poet. His play was one of 340 submitted to the Chautauqua so that they might be able to produce an original work. It was selected by a jury of playwrights and producers for a "tryout," produced near Chicago for a week and found worthy.

Mr. Purdy is a member of the American Society of Dramatic Authors, and of the Actors Equity Association, and is a Shakespearean lecturer and reader.

CLINE TO DO A PLAY

Louis Cline's advent into the producing field will be made at Norwalk, Conn., April 26, with Ethel Clifton's play, "For Value Received." After the Norwalk performance, two days will be spent in Stamford, after which the attraction will be readied for a New York showing. Augustine Duncan, who is directing the staging of the play, will head the cast, which includes: Maude Hanneford, Remey Carpen, Edward Wever, Cecil Owen, Harry Blackmore and May Hopkins.

"FIRST THRILL" FOR MONTAUK

George Leffler's production "The First Thrill," which opened at the Apollo Theatre, Atlantic City, last Monday night, will be seen next week at the Montauk Theatre, Brooklyn.

Answers to Queries

S. B.—Con Riordan, sparring partner of Bob Fitzsimmons died from the result of injuries sustained by a blow on the chin, which he received from Fitzsimmons in an exhibition bout given at Jacobs' Opera House, Syracuse, N. Y.

Roll—Jack McAuliffe and Owen Ziegler boxed three rounds in the Atlantic Athletic Club's Arena at Coney Island, N. Y., to a draw. McAuliffe's hand had been broken during the bout, and the police stopped it in the third round.

Clef—Victor Herbert composed the music for "Prince Ananias," which was produced at the Broadway Theatre, New York, by the Bostonians.

M. O.—"Jacinta" was produced by the Louise Beaudet Opera Bouffe Co. Sig. Perugini was cast as Morrelos.

Film—Hobart Bosworth was with the Daly Theatre Stock Co. Ada Rehan, Henry E. Dixey, Percy Haswell, James Lewis, and Campbell Gollan were also among the cast, when they played "The Twelfth Night."

C. A.—"Mme. Sans Gene" was produced at the Albaugh Opera House, Washington, D. C., with Augustus Cook as Napoleon; James K. Hackett as De Neipperg; and Kathryn Kidder as the Madame.

25 YEARS AGO

"He Cert'ny Was Good to Me" was published by Wm. Pilling and sung by May Irwin, Lizie B. Raymond, Belle Davis, John W. Ransome, Maude Raymond and A. B. Sloane.

Margaret Dale was with the Henry Miller Co.

The bill at the Orpheum, San Francisco, included Lizzie B. Raymond, Reno and Richards, Tony Wilson, Robetta and Doretto, Smith O'Brien, Fish and Quigg, Montgomery and Stone, John W. West and Kerner's Living Pictures.

Richard Mansfield presented "The First Violin" at the Garden Theatre, New York.

"His Honor, the Mayor," was presented by Wm. H. Crane at the Empire, New York.

The Mordaunt & Block Stock Co. at the Columbus Theatre, New York, included Edwin Arden, E. L. Davenport, Basil West, Frank Mordaunt, Marion Abbott, Una Abell, Lydia Knott.

The Barnum & Bailey Show was touring in England.

Tony Smith, the booking agent, died at Fordham, New York City.

Nicholas E. Young was president of the National League and American Baseball Association.

ACTRESS DEMANDS ACCOUNTING

June Avis Evans, actress, intends to demand a compulsory accounting by the executors of the estate of the late Dan R. Hanna of Cleveland, so that she can press her claim for a monthly allowance of $1,250 which she claims Mr. Hanna promised to her, it became known in Surrogate George A. Slater's court at White Plains last week. According to Miss Evans, Hanna had promised to pay her $15,000 a year as long as she lived in consideration of her breaking off her engagement to him. She has presented a claim for $17,500 due on the allowance. When the claim came up last week, it was adjourned by Surrogate Slater for two weeks, as it was contended that the executors had not been properly served.

Rialto Rattles

AND AN UPPER TOO!

Little Billy denies that he is the midget who recently drank a lot of strong coffee before going to sleep on a railroad train, and then walked up and down his berth all night.

NOW IS THE TIME

All right fellers. It's O. K. to rehash your "Daylight Savings" gags beginning this week.

NO, THAT'S THEIR PLEASURE

This campaign against Sunday shows might be all well and good, but isn't there any penalty for these reformers who work harder on Sunday than any other day to enforce "blue laws"?

ONE WAY TO GET MONEY

German grand opera as presented in Berlin is expensive to Americans and other visitors from foreign countries that visit the Berlin Opera House. Germans can hear the classics at one-fifth the price charged foreigners.

LITTLE TO LAUGH AT

In China laughing is considered effeminate, but then the Chinese have little to laugh at, anyway.

SEND THEM SKINNY ONES

At a meeting held recently in one of the New York churches, the subject of Cannibalism in South Africa came up. As one means of preventing it, an old deacon arose and suggested that the church send only skinny missionaries.

MANAGER KNEW HIS BUSINESS

Jack Warren asked the manager of a Middle West theatre recently, whether singers ever had any trouble with the acoustics when playing his house.

"None whatever," answered the manager. "The moment any of those fresh guys start anything in the gallery we give him the rush quick."

VAUDEVILLE MYSTERY

What has become of the long list of actors that had two and three year routes booked?

THEATRICAL CONTRADICTIONS

Roscoe Ails, after a tour of the Orpheum Circuit, is enjoying the best of health.

Marcus Loew—pays high salaries—sometimes.

NUISANCE

A nuisance is a vaudeville actor that insists upon talking continually about his act when you want to talk about your own.

THE HEIGHT OF NOTHING

A vaudeville actor just in from the West was seen in front of the Palace Theatre one day last week in a bran new flivver with his monogram and a coat of arms emblazoned on the door.

WHY MANAGERS DIE YOUNG

The Regent did a big business last week, and on Saturday night there was a sell-out. While Harry Federman, the manager was standing in the lobby, a little Hebrew gentleman rushed up to him and exclaimed excitedly:

"Say—What kind of monkey business is this? I bought a ticket in the standing room, and I can't find a seat."

THOUGHT IT MEANT MONEY

One of the song publishers last week received a telegram via Western Union on which was attached a sticker which stated that when money was to be sent, it should be done via Western Union and the cost of sending $100 was $1.98. The telegram, which was from a Western song shop read: "Send immediately one hundred got to see mamma."

DRAMATIC and MUSICAL

"WITHIN FOUR WALLS" DULL IN SPOTS BUT RATHER ENTERTAINING

"WITHIN FOUR WALLS," a comedy-drama in two acts and nine scenes, by Glen MacDonough. Produced at the Selwyn Theatre, Tuesday evening, April 17.

CAST

Clancy ..... Walter Lawrence
Gerrit Minuit ..... Leonard Doyle
Agnes Meade ..... Anne Morrison
Delphine ..... } Helen Ware
Hester Van Dam ..... } Helen Ware
Sally Haynes ..... }

Various subordinate characters grouped in two separate sets of characters, played by the following:

John Keefe, Warner Anderson, Violet Dunn, Dorian Anderson, Florence Gerald, Sherman Wade, Eugene MacGregor, Clay Carroll, Marie Berno, Leonard Doyle, John Fernlock, Nancy Lee.

A little bit of everything is incorporated in "Within Four Walls," comedy, drama, melodrama, some good and some bad, with the good in the lead, everything considered. The acting of Helen Ware and Anne Morrison stood out above anything else of merit in the play. Various mechanics invented in the movies are used in the piece especially the "cut back."

The action starts with a scene in 1923 and goes back to 1820 and touches other periods in between. Gerrit Minuit, a failure, is reading some old papers concerning his ancestors who he blames for his failure, being that their faults have been reflected in himself etc. His former sweetheart is with him and she urges him to forget his forefathers and go out and hustle.

A "cut back" to "A Spring Day in 1820," is the next scene. Old John Minuit has returned home, apparently to die after his strenuous adventures in darkest Africa, dealing in slaves. The old man's conscience bothers him because he has murdered a boy. A tropical fever has him on his last legs and a nurse skilled in the treatment of the disease, an octoroon, is brought to nurse him. The next development handed the play a knockout from which it never fully recovered. It develops that the nurse is revenged when she tells the dying man that she is his former mistress and that the boy he has killed is his own son.

Subsequent scenes had some farce-comedy and other things. One scene concerned a flirtatious husband and a contented wife who was beginning to grow tired of her existence as such. The final scene was on the little old New York order and a cheap melodrama, probably based on one of the famous shootings of a few generations ago, was poorly acted and staged just as bad.

Few in the cast did well with their respective parts. Anne Morrison revealing herself as an excellent comedienne, and Helen Ware did very well with her parts, missing on one occasion which may have been no fault of hers. In spots the play shows signs of good staging and costuming, but on the whole is a terrible conglomeration of faulty acting and writing.

A number of the old song hits of a score or more years ago were played during the piece, among them being "Rosie O'Grady," "After the Ball," "The Sidewalks of New York," and others which a large portion of the audience remembered well enough to hum.

Re-arranged, the "Four Walls" would doubtless be a better entertainment.

NEW NAME FOR "THE WHEEL"

Winchell Smith has completed rewriting the second act of "The Wheel," which play will be known as "Money, Money, Money" and will be produced by John L. Golden early in June out of town.

SHAKESPEARE IN STOCK

The stock companies seem to be taking up the Shakespearian craze as well as Broadway.

The New Bedford Players, of New Bedford, Mass., staged a revival of "The Merchant of Venice" last week, with Edward Waldmann especially engaged for the role of Shylock. The local papers were loud in their praise of Waldmann's performance and from all accounts the production enpoyed a prosperous week.

Several other stock companies are now planning to revive "The Merchant," with a prominent player as guest star to play Shylock as Waldmann did in New Bedford.

EASTERN SHOWS FOR COAST

SAN FRANCISCO, April 23.—McIntyre and Heath will open with "Red Pepper" at the Shubert-Curran theatre on Monday, April 29. They will be followed into the house by "Shuffle Along" the colored show which is now wending its way westward.

"HOW COME" FASTEST DANCING SHOW OF THE WHOLE SEASON

"HOW COME," a girly musical darkmedy, score by Ben Harris, book by Eddie Hunter, additional numbers by Henry Creamer and Will Vodery. Produced at the Apollo Theatre, Monday evening, April 16.

CAST

Deacon Long Tack ..... Andrew Fairchild
Sarah Green ..... Amanda Craig
Brother Wire Nail ..... Leroy Broomfield
Dolores Love ..... Nina Hunter
Sister Doolittle ..... Hilary Friend
Ebenezer Green ..... Amon Davis
Brother Ham ..... Alec Lovejoy
A. Smart ..... Chappy Chappelle
Malinda Green ..... Juanita Stinnette
Rufus Wise ..... George W. Cooper
Rastus Skunkton Lime ..... Eddie Hunter
Dandy Dan ..... George C. Lane
Ophelia Snow ..... Andrew Tribble
Smiling Sam ..... Billy Higgins
Brother Low Down ..... James Dingbat
Sister Whale ..... Octavia Sawyer

If "Shuffle Along" or "Strut Miss Lizzie" left any step undanced, that oversight was remedied by the more or less dark-skinned "musical darkomedy," "How Come," which settled down at the Apollo last Monday night. Doubtless there were never so many flying feet on any stage not of the super hippodrome class. From the standpoint of the libretto the show may be attenuated, but it is thick with legs and its footage is incredible.

"How Come" employs almost all of the nimble high kickers who were seen a year or so ago at Daly's Sixty-third Street Theatre, and since that time in the cabaret belt. Its jazzy score is the work of Ben Harris and Henry Creamer and Will Vodery, who did "Strut Miss Lizie" and other negroid musical entertainment.

There is a racy chorus that executes bewildering rushes from the wings and is not noticeably encumbered with inhibitions. The leading comedian, Eddie Hunter, works somewhat after the Bert Williams style but lacks the finish and ability of the late artist.

Although considerably lightweight on comedy, "How Come" is one of the fastest musical shows Broadway has glimpsed since "Shuffle Along." Had "How Come" been the first of the colored cast shows to reach Broadway it's success would doubtless have been remarkable, but following so many it loses the novelty appeal and must therefore stand on its own merits.

There are some good songs in the score and the orchestra conducted by Will Vodery gives them as well as the instrumental portion, a really fine interpretation.

"DEVIL'S DISCIPLE," SHAW REVIVAL, AT THE GARRICK

"THE DEVIL'S DISCIPLE," a melodrama by Bernard Shaw, presented at the Garrick Theatre by the Theatre Guild on Monday evening, April 23, 1922.

CAST

Mrs. Annie Primrose Dudgeon, Beverly Sitgraves
Essie ..... Martha-Bryan Allen
Christy ..... Gerald Hamer
Anthony Anderson ..... Moffat Johnston
Judith Anderson ..... Lotus Robb
Lawyer Hawkins ..... Alan MacAteer
William Dudgeon ..... Bryan Russell
Mrs. William Dudgeon ..... Katheryn Wilson
Titus Dudgeon ..... Lawrence Cecil
Mrs. Titus Dudgeon ..... Maude Ainslie
Richard Dudgeon ..... Basil Sydney
The Sergeant ..... Lawrence Cecil
Major Swindon ..... Reginald Goode
General Burgoyne ..... Roland Young
Mr. Brudenell ..... Bryan Russell

When Shaw wrote "The Devil's Disciple" he had not yet become truly Shavian and only here and there gave the promise of the keen satire that was to bring him fame later in his career. But the play is still a Shaw play, and it does contain a great deal of the real Shaw spirit, nicely moulded and served in a melodrama that is, at times, as gripping as old "ten, twenty, thirty" shows which we viewed from the peanut gallery on the shoemaker's "billboards" in the days of our early youth.

The time of the story is during the early days of the American Revolution and Dick Dudgeon, who has the misfortune to be a liberal thinker set amid the Puritan restrictions of a New Hampshire town, startles his neighbors by telling them that he is a disciple of the devil, extolling the many virtues of his Satanic majesty and avowing that he knew from the first that the Prince of Darkness was his natural master and captain and friend. Dick has just inherited the old home and, in effect, states that he will turn it into a temple of Diabolonianism, where everything shall be happy and carefree, with fear abolished and no tears shed. Later in the play we see Dick Dudgeon, mistaken by the British troops for the husband of the lady with whom he is having tea, led to the gallows unprotesting, to be hung for the crime of which the lady's husband, a Presbyterian minister who is under suspicion, is accused. Of course he escapes the death penalty as the dust-covered minister rides up at the last minute with the papers establishing his own innocence.

Philip Moeller, who staged the production, has made a fine job of it, and Lee Simonson has devised some great period costumes and stage settings.

This play was last seen in New York about 1897 with Richard Mansfield in the leading role. It is fairly safe to say that averaging the general excellence of the cast in the present production with that of Mansfield and his supporting company, and discounting the glamour that time has imparted to some of the names in the Mansfield production, the present play sets a higher standard. It is difficult to pick out any of the lesser characters for their good work, for those who had relatively unimportant parts did their work as creditably as those who played the leads. Basil Sydney, as the swaggering Dick Dudgeon, gave a splendid performance as also did Miss Lotus Robb as the parson's wife. But a role that was filled with realism and made something to wonder at was that of General Burgoyne, played by Roland Young with a fine distinction and technique that was a joy to behold.

LITTLE BILLY FOR AUSTRALIA

Little Billy, who has just completed a tour of the Orpheum Circuit, will sail from San Francisco on June 15 for a twenty-week engagement in Australia.

"BERANGER" AT COMEDY

The Harvard Dramatic Club presented Sacha Guitry's "Beranger" on Thursday evening, April 19, at the Comedy Theatre, as the second bill of their week's program.

The play is replete with allusions to Napoleon, Louis XVIII and other members of the royal family of that period, and concerns "Beranger," who composed songs, particularly one which worked its way into the heart of France during the trying times of the revolution. Three episodes in the life of Beranger are taken by Guitry for his material for the play, the details for the most part being uninteresting to the average American theatre-goer whose thirst for French history is limited. However, the best scene is reserved for the last. The old song writer returns to the scenes of his youth, and hoping to cheer him the town's people strike up a famous tune, where upon Beranger says the song is not his, and alludes to fame in cynical manner.

The company does some fair work. John Collier played the part of Beranger, which proved to be real difficult. Dorothy Googins, in the leading feminine role, was pleasing and displayed fine stage presence. Probably the best individual performance was given by Conrad Salinger, who portrayed a Talleyrand of considerable merit.

SOTHERN-MARLOWE PLANS

After a season of inactivity, the greater part of which was spent touring abroad, E. H. Sothern and Julia Marlowe are planning to return to the stage next season. They will again sail under the Shubert banner and will offer a repertoire of plays. Among the plays which they will do will be "Cymbeline," which has not been on the American stage in many years. The remainder of their repertoire will include "Hamlet," "Twelfth Night," "The Merchant of Venice," "The Taming of the Shrew," "As You Like It," "Much Ado About Nothing," "Macbeth," "Anthony and Cleopatra" and "Romeo and Juliet."

Miss Marlowe, in accordance with her custom of acting only in alternate seasons, will not appear the season after next, but it is announced that Mr. Sothern will be seen at that time under the direction of Lee Shubert in three new plays. Two of these plays are entirely new to the American stage and the third is a revival of a success of the past.

Miss Marlowe and Mr. Sothern will sail for England on May 1 and expect to engage players and prepare costumes for their productions during their stay abroad.

THEATRES JOURNEY ON MAY 7

The Great Neck Players, of Great Neck, L. I., and the Alliance Players, of Jersey City, are the latest groups to enter the Little Theatre Tournament, which will be conducted with the co-operation of the New York Drama League and which will open at the Bayes Theatre on Monday, May 7. The event will run throughout the week and will provide each group an opportunity to display their best talent.

"FIRST THRILL" IN BROOKLYN

"The First Thrill," a comedy by Beulah Poynter which George Leffler is sponsoring at the Montauk Theatre, Brooklyn, this week, will conclude its season of two weeks on Saturday night. The play will be rewritten and the attraction produced again by Leffler in the fall.

REVELERS START ON SATURDAY

The Revelers, an organization recently organized along the lines of the Sixty Club with its membership limited to people in the theatrical profession, will have its first affair described as a "Vanity Fair" at the Ritz Carlton Hotel on Saturday night. This will be the beginning of a series of bi-weekly events that will continue through the summer.

Sheila Terry and **Roy Sedley** will open in vaudeville shortly.

Harry Ellis and **Joe Parsons** are doing a new act called "Listen Joe."

The Sheldon Sisters will begin a tour of the eastern theatres this week.

Josephine Kay is now hostess at the Bluebird ballroom in New York city.

Dolly Wilson opened with a new single offering, assisted by a pianist, this week.

Alpha and **Delta Crane** opened for a tour of the Keith Eastern houses this week.

Richard Pitman has replaced Frazer Coulter in "Secrets," at the Fulton Theatre.

Ben Marks is breaking in a new single act, and also a Hudson coupe at the same time.

William Grinnell has been engaged as stage director for the Ed. Wynn show, next season.

Marguerite Marsh, the moving picture star, will appear in vaudeville with Will Morrisey.

Florence Madeira is appearing in the "Gingham Girl" in the role created by Lora Sonderson.

Marshall Montgomery, the ventriloquist, has been given a full route over the Loew Circuit.

Milton Wallace has been added to the cast of "Abie's Irish Rose" at the Republic Theatre.

Jimmy Nugent and **Gus Hibbert** are rehearsing a new blackface singing act for the Keith circuit.

Loga Myra is preparing a new "flash" act in which she will be supported by an eight piece band.

Jason and **Harrigan** showed their new singing and dancing act at the Cosmos, Washington, last week.

The Wainwright Sisters have returned to New York and will be seen soon in a new production.

Phyllis Gilmore has been engaged as leading woman for the F. F. Proctor stock company of Albany.

Edward Wade and **John Clayton** have been engaged by E. K. Nadel to appear in vaudeville in his new act.

Kate Melini has assembled a new girl act which will shortly invade vaudeville as the Five Normany Girls.

Eddie Buzzell of "The Gingham Girl" will at the close of his engagement with the show go into vaudeville.

Helen Staples, "The Prima Donna Petite," will open for a tour of the Interstate circuit on April 29th.

Clair Rossi, the **Gorey Sisters** and **Anna Balthy** are appearing in the new revue at the Sahara Restaurant.

Grace Hayle, Elinor McCune and **Lyle Clement** joined the Dan Michalove Atlanta Stock Company last week.

Joseph Byron Totten is organizing a stock company for the Lyceum Theatre, Columbus for the summer months.

Murray and **Allen** are rehearsing a new singing act which will shortly be seen in the local vaudeville houses.

Jack Labodi, Richard LaSalle and **Dean Cole** have been signed by Jules Hurtig for his Dayton Stock Company.

ABOUT YOU! AND YOU!! AND YOU!!!

Elsie Janis has been engaged to appear in a revue at the Casino Theatre, Paris, in 1924.

Leo J. LaBlanc has been engaged to stage the new Fashion Show at Proctor's Theatre, Newark.

Carter, the Magician, arrived from Australia, where he has been for the past two years.

Donald Duff is understudying the principal role in "Roger Bloomer" playing at the Greenwich Village Theatre.

Pauline Travers, an English male-impersonator, arrived in New York last week and will play the Keith time here.

The Dolly Sisters have been visiting Budapest, Hungary, for the past few weeks, that city being their home town.

Walter Winchell returned from Los Angeles to Broadway after an absence of two weeks, arriving here on Sunday.

Harry Kellar is doing the advance work for the Dixieland Jazz Band, which is playing dance dates on tour.

Mia Lubovka, premier danseuse, has joined Harry Downing's act, and will tour the Pantages circuit with that act, opening in Chicago next week.

Maude Hanaford has been signed for the leading role in Ethel Clifton's new play, "For Value Received," to be produced by Louis Cline.

Dorinda Adams has been signed as featured dancer with "Adrienne," the new musical comedy to be produced by Louis Werba.

Charles Cahill Wilson will retire from the Alhambra Players at the Alhambra Theatre, Brooklyn, this week to begin rehearsals for a production.

Ritchie Russell and **George Amesbury** have been added to the roster of the Union Square Stock Company, Pittsfield, Mass.

Lewis and **English** joined Robert Lindely's revue, "Melody Land," last week, placed through the Harry Walker booking office.

Billy "Red" Grant and **Ruth Adair** Adair have been engaged for the William B. Friedlander unit that opens on May 14 on the Pan Time.

Avida Nudson has been engaged as leading lady for Loew's Alhambra Stock Company, Brooklyn, opening on April 30th with "Lawful Larceny."

Millie Freeman has been specially engaged by James Thatcher for the role of Grandma in the S. Z. Poli Stock production of "Why Men Leave Home."

Ira Lamotte has succeeded Duke Fosse as manager of the Belasco Theatre, Washington, the latter having left for his annual holiday in California.

Newhoff and **Phelps** have been awarded a full route over the Loew Circuit, and will open at the Gates, Brooklyn, next week.

William Finzelle, the Detroit orchestra leader, is in town and is making his headquarters at the Harry Walker office.

Parish and **Peru** have completed their extended tour of the Pantages Circuit and will shortly return to the local vaudeville houses.

Tom Lewis, Dorothy MacKaye and **Ray Raymond** have been engaged for the three leading roles in "Helen of Troy, N. Y."

Lawrence Goldie will again book George Robinson's New Brighton theatre, which opens on May 14th, this year.

Peggy Davis, former Ziegfeld Follies girl, has just completed a picture with the Fox company in which she played second lead.

Rose and **Shaw** have been engaged by Manager Harry Federman, of the Regent Theatre, to stage the Regent Cabaret at that house.

Nancy Gibbs, the English prima donna, has joined the cast of "Jack and Jill' at the Globe theatre. She is singing the role of Jill.

Moffat Johnston will have an important role in the Theatre Guild's forthcoming production of "The Devil's Disciple."

Josephine Victor is to head the cast of "Fires of Spring," which is to be produced shortly for a Spring tryout by A. H. Woods.

Saxon Kling has completed a new comedy in which Theresa Maxwell Connover is to be featured next season. The piece is as yet without title.

James Reynolds, artist, is on the Acquitania with a commission from Flo Ziegfeld, Jr., to obtain several art features for the next edition of the "Follies."

Will Rogers, Frank Tinney and the **Doners** will be seen on the programme of the Treasurer's Club benefit to be held Sunday, April 29, at the Hudson Theatre.

Mary Garland, daughter of Hamlin Garland, the novelist, will make her stage debut in "As You Like It," scheduled as the first production of the National Theatre.

Johnny Muldoon and **Pearl Franklin** have discarded their vaudeville act, and will begin rehearsals with George M. Cohan's new show, "The Rise of Rosie O'Reilly" shortly.

The Duncan Sisters are being held over for a third week at the Orpheum theatre in Los Angeles this week, establishing a new record for acts at that house.

Margaret King, stage and screen actress, has temporarily retired from the stage to become private secretary to H. M. Arden, head of the Melbourne-Arden Productions.

Jesse Weil has been engaged as director of publicity for the Edward Small offices, following J. Harrison Orkow who left to start producing on his own account.

Olga Parado, of the vaudeville team of Olga and Alan Parado, was forced to cancel her time on the Delmar Circuit because of illness and is now at her home in Buffalo, recuperating.

Beverly Sitgreaves is the latest addition to the cast of "The Devil's Disciple," whose leading parts are taken by Basil Sydney, Roland Young, Lotus Robb and Moffat Johnston.

Solly Joyce, formerly playing the part of the teacher in the act "Vacation Days," is now associated with Jack Hall and Jack Hayden in the offering "The Three Senators," a novelty presentation.

Georgia O'Ramey, who recently withdrew from "Jack and Jill," has been signed for the chief comedy role in the musical version of "My Lady Friends," to be launched by H. H. Frazee.

Lulu Swan, Jocelyn De Velhoff, Johnny Black, Shirley Sherman and **Dora Dubery** have been held over with the Harry Walker Revue at the Beaux Arts, Philadelphia.

Kay Hammond and **Davis Herblin** are playing the leads in the Smith-Duffy stock presentation of "The Gold Diggers" at the Academy of Music, Baltimore, this week.

Eddie Dowling was out of "Sally, Irene and Mary" for one night last week to attend to his new production, "Whistling Tim," which opened in Washington.

Ethel Clifton, author of "For Value Received," the play to be produced shortly with Augustin Duncan and Maude Hannaford in the leading roles, arrived last week from Los Angeles in order to be present at the premiere.

Mabel Withee, last seen on Broadway in "Lady Butterfly," has been added to the cast of "Bal Tabarin," the new musical piece in which Harry K. Morton and Zella Russell are to be featured by the Shuberts.

Malcolm Williams and **Elizabeth Patterson** have been signed to appear in support of Leo Carillo in "Kunnel Blake," the new Booth Tarkington play in which he is to be starred under the direction of Alfred E. Aarons.

Richard Travers and his wife, **Violet** Palmer, have gone to Hollywood where Travers is to begin work on a contract which calls for his being featured in a series of five and seven reel motion picture productions.

Fred Clark of the "Let's Go" company, James Harrison and Ann Francis, are requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists club on matters of importance.

Daly, Mac and **Daly** have been routed over the Delmar time and will open the last week in April. The act was forced to cancel some of their Eastern Pantages time due to a fall sustained by Miss Daly.

Frank Keenan, who has been successfully appearing in "Peter Weston" in Chicago was presented with a bronze smoking set by the members of his company on the sixty-fifth anniversary of his birthday last week.

Christine Wolbet attempted suicide because she failed to get a part in the chorus of a Broadway musical comedy. She drank a quantity of iodine in front of the Church of Immaculate Conception, in the Bronx.

"50 Miles from Broadway," "Just Out of Knickers," Harry Stoddard and Band, Crafts & Haley, Van & Schenck, Harry Fox and **Beatrice Curtis** and **William Ebs** and **Co.,** provided the entertainment at Keith's Sunday concert at the New Amsterdam Theatre.

Winchell Smith, producer and playwright, will have a special performance of "Polly Preferred," to be given at the Little Theatre next Sunday, radioed to his home in Farmington, Conn., where he will celebrate a birthday. Other producers are expected to be present.

Bert B. Perkins, director of Exploitation for Metro Pictures was married to Edwina Beryl Cox, former Dillingham showgirl Thursday evening, April 12th, at the home of Rev. Wm. E. Sawyer, pastor of the Methodist Episcopal Church, Hoboken, N. J.

Isham Jones is Playing his Big Fox T

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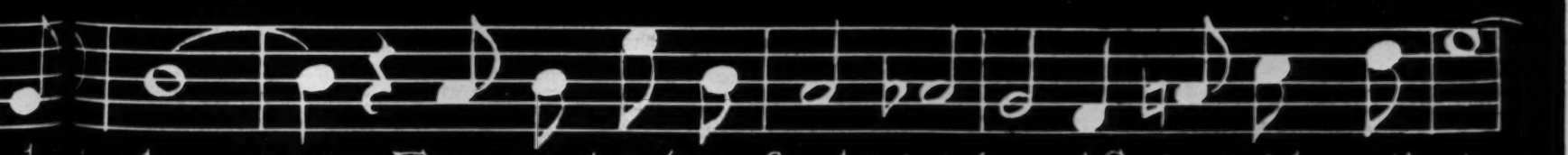

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MELODY LANE

PRODUCING MGRS. INVESTIGATING VALUE OF BROADCASTING SHOWS

P. M. A. Appoints Committee to Determine Whether or Not Theatres Derive Additional Patronage From Radio Service—Hammerstein Declares Record and Music Sale Keeps People Away from the Shows

At a meeting held last Friday by the Producing Managers' Association, a committee was appointed to investigate the matter of royalties and exploitation possibilities by radio of musical compositions used in their productions. Arthur Hammerstein is chairman of the committee. Interesting developments are promised this week by the producers who are yet sure whether or not the broadcasting of a play draws additional patronage.

As far as Arthur Hammerstein, chairman of the committee, is personally concerned, sheet music and phonograph records of any of his shows will not be issued in the future until he has first tried out the value of the radio station as an advertiser of his productions.

Sheet music and phonograph records, according to Mr. Hammerstein, being available at any time in the home, is apt to keep people away from the theatre. But radio being a transitory operation is more likely to whet the appetite of those who hear it and make them want to hear more of the same.

Lyric writers and composers of the scores of musical plays, as well as music publishers, who collect royalties on their songs through the American Society of Composers, Authors and Publishers for the performance for profit of their works, are now beginning to collect some royalties from the radio stations which are being won over gradually by the society. These members of the society are not in favor of the producing manager's plan of collecting royalties. For similar reasons they are not in favor of the restricting of sheet music sales or phonograph records which is their biggest item of revenue in most cases. Among musical comedy lyric and music writers the proposed Hammerstein plan is far from being in favor and in practically every case composers and authors can choose their producers.

Several months ago the producing managers announced their plan to restrict the playing in public of the compositions comprising part of their musical comedy scores and also wanted to share in the dividends of the American Society of Composers, Authors and Publishers. However, up to the present time nothing definite has come of it with the exception of two or three letters being written by counsel for the P. M. A. and the general manager of the society, J. C. Rosenthal.

ADDS TO WRITING STAFF

Following the recent withdrawal of Clarke and Leslie from the concern, Stark & Cowan, Inc., is reorganizing its staff of writers and also replenishing its catalogue from several well-known free lance writers.

Among the writers from whom songs were taken last week by Stark & Cowan, Inc., are Con Conrad and Eugne West, Benny Davis and Harry Akst, Bernie Grossman and Willie White, Billy Rose, Billy Baskett and others as well as a tune from Isham Jones, well-known orchestra man. Sam Coslow, whose Spanish comedy song is now being plugged by the house, has been signed as a staff writer for two years, and is collaborating on some numbers with Abe Ohlman.

WARREN WITH CLARKE & LESLIE

Harry Warren, composer of "Rose of the Rio Grande," and formerly connected with Stark & Cowan, has been added to the staff of Clarke & Leslie.

BERLIN GOES TO LONDON

Irving Berlin sailed on Saturday on the *Majestic* for London. Berlin will supervise the rehearsals of "The Music Box," which will open in London on May 14.

MAX SILVER WITH ABRAHAMS

Max Silver is now connected with the Maurice Abrahams Music Company in the capacity of general manager. Silver and Abrahams worked together, the former as general manager and the latter as head of the professional department, more than fifteen years ago for F. A. (Kerry) Mills. They were with the same concern for a period of ten years until about seven years ago. Silver most recently was with Charles K. Harris. History seems to repeat itself in this respect, following on the heels of the reunion of the Fisher-McCarthy staff at Jack Mills, Inc.

LEVY CHANGES NAME TO DAVID

Benjamin W. Levy, attorney, formerly head of the music publishing house of B. D. Nice & Co., has returned to the practice of law and has become connected with the firm of San, Ittelson & Van Voorhis. By leave of court Levy has changed his name to that of Benjamin David.

SIXTY YEARS IN ONE JOB

E. S. Cragin, manager of the C. H. Ditson & Co. music store on East Thirty-fourth street, last week celebrated his seventy-fifth birthday. Sixty years of his life has been spent with the Ditson house.

MUSIC MEN FOR CONVENTION

Several band and orchestra men, representing New York music publishers, will attend the twenty-ninth annual convention of the American Federation of Musicians to be held May 15 in St. Louis, Mo. Included in the band and orchestra men who are leaving are Lester Santly, of Leo Feist, Inc.; Leo Lewin, of Waterson, Berlin & Snyder; Abe Holzmann, of Jerome H. Remick & Co., and Frank Marvin, of Clark-Leslie Songs, Inc.

SONGWRITERS IN ACT

Lou Breau and Charles Tobias, of the Tee Bee Music Company, have been routed over the Moss time for six weeks, opening in Philadelphia the week of April 23. The offering is a singing act and the duo will sing their own compositions. The Tee Bee's newest addition is a high-class ballad written by Tobias, Breau and Fred Huff, musical director of the Ambassador Theatre.

NEW TRIANGLE SONG

The Triangle Music Company's song, "My Mother's Lullaby," is being released shortly as a special by the Okeh Record Company, having been made by Vincent Lopez and His Orchestra. Lopez is also staging the song as a feature in his vaudeville act.

KRESGE BIG INSURANCE PLAN OFF

The plan of S. S. Kresge to take out a life insurance policy amounting to $5,000,000 has been blocked by the action of the Life Underwriters' Association. The proposed Kresge policy, the largest ever issued has gone into the discard and the head of the five and ten cent store chain has decided to call it all off. Forty insurance companies were prepared to share in the monster policy but the Underwriters' Association displayed sufficient strength to cause them to refuse to issue it.

The trouble with the policy was due to the fact that its premium and commission amounted to more than any on record and in round figures was about $150,000. The policy payments figured around $300,000 a year and the commission for the underwriter figured about half of the first year's premium.

Wallace Scott, not a regular underwriter, but a broker who belongs to the N. Y. Stock Exchange firm of W. E. Hutton & Co., is a friend of Mr. Kresge's and he applied for a license permitting him to handle the policy. This would insure the payment of the big premium to him and the Underwriters' Association immediately filed its protest. James H. McIntosh, attorney for Mr. Kresge declared that after his client had decided to take out the big policy, the filing of the protest caused him to change his mind and call off the whole thing. "It caused Mr. Kresge too much annoyance," said Mr. McIntosh and he decided that if the insurance companies preferred to give the agents commissions rather than do insurance business, he was willing."

The New York underwriters, led by Lawrence Priddy, 120 Broadway, made their fight largely in the interest of George H. Beach of Detroit, who had been working for years to sell insurance to the chain store man. Mr. Beach had been active in selling large insurance to seventeen officials and associates of Mr. Kresge.

Through his own arguments, supplemented with those of the holders of some of these seventeen policies, Mr. Beach had sought to convince Mr. Kresge that he needed big life insurance to pay estate taxes and absorb the shock to his interests on his death. Mr. Kresge finally decided to take out the $5,000,000 policy and was examined by six or seven physicians. But then he suddenly broke off negotiations with Beach and started to deal with Wallace Scott, who was not in the insurance business at all.

The premium and commission involved were greater than any on record. Two or three others have insurance of nearly $5,000,000, but Mr. Kresge is older than any of the big policyholders were when they obtained their insurance. He is 56 years old.

Mr. Beach, questioned by officials of the New York Insurance Department, said that Mr. Kresge had at first asked for "a wholesale rate" because of the size of the policy. Any form of a rebate, however, is illegal. Mr. Kresge a little later began to deal with his New York friend, but it has been denied that there was any understanding on the first premium involving a rebate.

"We have shown Mr. Kresge," said Mr. Priddy, "between him and Mr. Scott, that if he wants life insurance he must deal with life insurance underwriters and that he cannot transform a stock broker overnight into an underwriter in order to take care of a special transaction.

"Mr. Kresge does not have to deal with Mr. Beach, but he does have to deal with some regularly accredited life insurance man. Our organization is not a union in any sense of the word, but it is a vigilant organization in detecting violations of the insurance laws and in demanding that they be obeyed.

"Mr. Kresge has wired to all the insurance companies to whom he made application in this city, asking that his application be withdrawn.

SOCIETY FILES TWENTY SUITS

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, is made defendant in twenty suits for infringement of copyright, filed in the United States District Court by The American Society of Composers, Authors, and Publishers on Monday, through the Society's general counsel, Nathan Burkan. This action comes within ten days after Cohen announced to the A. S. C. A. & P., and the press, that he would discontinue the licenses held by the five theatres in the city and would play music not in the catalogue of that organization.

Immediately after the letter was received by the Society the five motion picture houses owned by Cohen were placed on the Society's regular list for inspection and infringements were reported at every house at each performance. The five theatres are the Bronx Strand, Westchester avenue; Empire, Westchester avenue and 161st street; Fay's, Boston Road; North Star, Fifth avenue and 105th street, and the Tremont Theatre, 178th Street. Not only were popular numbers played at the Cohen houses but whole musical comedy scores were among the selections rendered on various occasions, according to the Society's complaints.

The sudden move made by Cohen on the eve of the National Convention of Motion Picture Theatre Owners when the annual election of officers will be made early in May in Chicago, is characterized by J. C. Rosenthal, general manager of the A. S. C. A. & P., as a "grand-stand play" on the part of Cohen who expects some discussion at the convention of the situation regarding the so-called "music tax." Mr. Rosenthal pointed out that Cohen was among the very first who took out licenses for his theatre back in 1917. Since then, as head of the movie theatre owner's organization he has advised and worked against picture houses taking out licenses to perform copyrighted music for profit. That the film houses owned by Cohen were licensed by the Society, was not generally known until last year when that fact was made public by the A. S. C. A. & P. "Cohen's reason for the grand-stand play is obvious" said Mr. Rosenthal.

"The peculiar thing about Mr. Cohen's actions" continued Mr. Rosenthal, "is that he said in his letter that he took out the A. S. C. A. & P., licenses in 1917 because it was under duress and fear of oppression. Why should he have been afraid of a puny little organization that the Society was in its early days in 1917? This same man Cohen defied the strongest opposition in the motion picture field, and he fought Zukor, Loew and other powerful combinations. Yet he claims that the Society coerced near five years ago.

"Another thing we fail to understand about Cohen is the alleged library of more than 10,000 selections he has gathered together exclusive of copyrighted music in the Society's catalogue, and which was claimed to be sufficient music of every variety for every exhibitor in the United States, to play without fear of an infringement. What has become of that library? Despite this collection of music said to be made by Mr. Cohen, his theaters have deliberately played our music at every performance."

MUSIC MAN IS AN ACTOR

Milton Wallace, assistant to Leo Lewin in the band and orchestra department of Waterson, Berlin & Snyder, was given an important part in "Abie's Irish Rose" last week, the show being the first legitimate stage experience.

BORNSTEIN GOING TO EUROPE

Saul Bornstein, general manager of Irving Berlin, Inc., is sailing for Europe this week on his annual business and pleasure trip.

BURLESQUE

REEVES WANTS TO LEASE HIS FRANCHISE

SHOW HAD STORMY SEASON

Al Reeves is trying to lease his franchise on the Columbia Circuit for next season. This has been a pretty hard season for the "old Pal." His troubles first started at the beginning of the present season, when his show was taken off the circuit the second week he was out to be reorganized. After representatives of the circuit had seen the show at the Casino, Brooklyn, they would not allow it to play the Empire, Newark, the next week, but instead Reeves was compelled to put on a new show with a big change in the cast, which opened the following week in Paterson.

During its trip in the West it is said that there were many complaints as to the condition of the show, so much so that Reeves was notified a few weeks back that his show could not play the Columbia, New York, but had to close in Montreal and the "Bon Tons" was given the Reeves time for the balance of the season.

Reeves is now trying to lease the show for the coming season, but as the franchises have but one more year to run, it will be a hard job trying to get someone to take over the show for that period. It will mean an investment of from $15,000 to $20,000 for an entire new show and most producers do not feel that it is worth the chance. If it had two or three years more to run, then there would be a chance to get the production money back, as well as making some money.

There will be a big scramble by the producers next season to put over a great show, as it will depend entirely by the show given and the business done by the show, if the franchise will be renewed for another term of five years, starting the following season.

It is also said that no producer will be allowed to have more than two shows the following season and the Columbia officials feel that a producer can satisfactorily put on but two shows.

Rumors around Broadway and Forty-Seventh Street late Monday afternoon were that Reeves had succeeded in transferring his franchise for next season. One was that Barney Gerard had taken over the show, but this could not be confirmed either at the office of the Columbia Amusement Company or at Gerard's office. Both Barney and Louis Gerard were away for the afternoon and General Manager Sam A. Scribner had left for the day. J. Herbert Mack, president of the circuit, said that he knew nothing of Gerard taking over the franchise and the way he said it, one would be led to believe that there was no truth to the rumor.

Another rumor was that Arthur Putnam who was with the Reeves Show the past season wanted to take the show over with his brother, a well known theatrical man of Newark, as his backer, but this could not be confirmed either. It is said that at the time of going to press Reeves was still looking.

GEORGE SHELTON SIGNS

George Shelton, principal comedian of the "Laughin' Thru 1923" this season on the Mutual Circuit, signed contracts last week for the new Clark and McCullough Show on the Columbia Circuit for next season.

SEARS LEAVES EMPIRE

Fred Sears resigned as manager of the New Empire, Cleveland, last week and returned to New York. This house is now playing stock burlesque.

HERK MAY RETURN TO BURLESQUE

I. H. Herk, former head of the Affiliated Theatres Company, who recently filed a petition in bankruptcy which, according to the schedule filed, shows that he owes over a million dollars, is contemplating returning to burlesque, a field in which he was something of a figure before he became associated with the Affiliated, which attempted to put over the unit show idea for Shubert vaudeville.

Herk, according to report, told an acquaintance this week that if the Shuberts did not provide something for him for next season he would return to burlesque.

Herk, before he became connected with the Affiliated, was with the American Burlesque Association, holding the office of president. Herk may start work on the promotion of a new circuit, a subject in which he is said to be still interested despite his excursion into the two-a-day.

EMPRESS COMING DOWN

MILWAUKEE, Wis., April 18.—The Empress Theatre, this city, which has been under lease to Hank Goldenberg for a number of years, is to be torn down and a large office building, it is said, will be erected on the ground. The Empress has been playing burlesque stock for a number of years and closed for good last Saturday night.

GERARD SHOW FOR BOSTON

Barney Gerard has engaged the following for his "Follies of the Day" for the run at the Gayety, Boston: Hunter, Cole and Hunter, Bert and Beth Mathews, Ethel Howard and Jimmy Plunkett. The California Trio and Julia de Cameron will close with the show in Pittsburgh. The California Trio will open in vaudeville.

CLARK AND MURPHY IN ACT

Dan Clark and Danny Murphy are playing vaudeville in the Middle West. They are working at the Electric Theatre, St. Joe, Mo., last half of this week.

These boys have been working continuously since their show "Temptations 1923" closed in Kansas City.

BENEFIT FOR BURKHART

A benefit will be tendered to Howard Burkhardt, treasurer of Hurtig and Seamons Theatre, and George Ollendork, the assistant treasurer of the house, on Sunday, May 27. A big array of both burlesque and vaudeville talent have agreed to appear.

PEACHES PONTON IN STOCK

Peaches Ponton, ingenue of the "Laughin' Thru" company this season, will open in stock in Buffalo at the close of her regular burlesque season. Miss Ponton has been very successful on the Mutual Circuit this season.

VERA SCHULTZ MARRIED

Vera Schultz, of the "Laughin Thru" show, was married in Hoboken by a Justice of the Peace on April 17, to George July, a non-professional of Springfield, Mass. The show was playing the Gayety Brooklyn at the time.

NEW GERARD SHOW NAMED

Barney Gerard will call his new Columbia Circuit show "All In Fun." This show will take the place of "Keep Smiling." Will Fox, formerly of Fox and Stewart, has been signed for this show, also Murray and Irwin.

BOOKED FOR BIJOU

PHILADELPHIA, April 23.—The principals booked in stock next week at the Bijou are Charles Marshall, Abbie Leonard, Peggy Day, Alf Giles, Ray Leanse and Harry Keeler.

ABBOTT FORMS NORTHERN N. Y. CIRCUIT

FIVE HOUSES FOR MUTUAL SHOWS

Harry Abbott, who has been managing the Garden Theatre, Buffalo, with big success the past season, has organized the Abbott Theatrical Enterprises in Buffalo, which company will control a number of theatres in Northern part of the state and in Canada. Abbott is the president of the company and Jake LeVine is the treasurer. Up to the present time the company have five houses in which they will book Mutual shows next season. These houses are located in Rochester, Niagara Falls, Hamilton, London and Toronto. It is also said that the firm will have one or more houses in the city of Buffalo.

There are but six shows playing this week on the Mutual Circuit. Three more shows are still playing on the circuit, but are laying off this week. Three shows closed last Saturday night. They are "Girls From the Follies," "Pat White Revue" and "Round the Town."

"Girls a la Carte" are playing under the title of "Lid Lifters" at Albany, and "Laffin' Thru," under the title of "Merry Whirl," in Wilkes-Barre.

A meeting of the Board of Directors of the Mutual was held last Saturday, which lasted nearly all day. A list of the franchise holders for next season was to be given out at that time, but it has been withheld until May 5, when the list it is expected will be complete.

General Manager Al Singer left New York Sunday for Chicago, it could not be learned at headquarters what his mission is.

George Gallagher did not leave New York last Monday on a trip to secure new houses for the Mutual Circuit as announced in these columns. All plans had been made and the railroad ticket purchased for Washington, when the arrangements were called off.

It could not be learned from the officials of the circuit why the sudden change of mind took place and it was just as much a surprise to Gallagher, when he was informed late Monday afternoon that he was not to go.

REVUE TICKETS ON SALE

Tickets for the Burlesque Club Revue were placed on sale last Saturday. Lou Lessor is handling the advance sale of the tickets, making his headquarters in Room 203, Columbia Theatre Building. The scale of prices are box seats, $3.30; orchestra seats, $3.30; first four rows in balcony, $3.30; balance of the balcony, $2.75, and the gallery, $1.10.

The revue will be held on Sunday night, May 20.

BROADHURST QUITS SHOW

George Broadhurst, one of the comedians of "Laughin' Thru," walked out of the show at the Gayety, Brooklyn, last Thursday, according to Manager Bud Abbott. This is the second show Broadhurst has walked out of this season, the other being with the "Jazz Babies" and it happened in Pittsburgh last fall.

BROWNING RE-ENGAGED

William Browning, character man of the "Bubble Bubble" company, has been re-engaged by Billy K. Wells for next season. Browning signed a contract last week while playing the Columbia.

BETTY PALMER CLOSING

Betty Palmer, soubrette of "Giggles," has given in her notice to close with that show in Boston this week.

"BON TON GIRLS," BACK AT COLUMBIA, IS AGAIN ENTERTAINING

The "Bon Ton Girls" featuring Johnny Barry is at the Columbia this week for a return engagement. The reason for its return is that it has taken the place of the Reeves Show on the Circuit, having jumped into Boston last week from Buffalo taking the time up from there.

The show is almost the same as it was earlier in the season. One change in the cast is noticeable, Burton Carr is the new straight man having only recently joined the show. A scene in one, with the comedians has been added, which helps to hold up the spot it has been placed in.

Johnny Barry is a clever comedian and one that is far out of the ordinary. He is a quick thinker and a fast worker. He knows how to deliver. Bob Startzman is working opposite Barry and he too knows the art of handling comedy. Both boys are corking good hoofers and do fine team work.

Burton Carr is new to Columbia audiences and he made a fine impression Monday afternoon. He is a tall well built young fellow and carries himself well. He reads lines nicely and can wear clothes. Car has a fine singing voice and registers with his numbers.

Looking as though she had just stepped out of beauty exhibit, Gertrude Beck, one of burlesque's prettiest soubrettes, never looked prettier. Miss Beck is pretty in both face and form and she wears dresses that just set her style of beauty off to the best advantage, but good looks is not all that this little lady has. She has all that goes to make her a first class soubrette. She dances nicely, reads lines well and can surely put a number over.

Jean De Lisle is the prima donna but unfortunately Miss De Lisle has evidently had a hard season as her voice was not in any too fine shape Monday. She looked well however and went through her scenes well.

Lou Barry danced herself into the good graces of the house and put over her numbers nicely.

Dave Kindler did his singing and specialty in one and put it over.

Carr offered a singing specialty that was appreciated. He gave one number and surely sang it well.

The comedy scene in one that was added was given by Barry, Startzman, Carr and the Misses Beck and Barry. It has many laughs.

Barry and Startzman's dancing specialty just about stopped the show. These two boys are sure hounds, when it comes to hoofing.

Another specialty that was well received was Gertrude Beck and the Frasier Trio. Miss Beck at the piano and the three boys playing string instruments. It's a high class musical act and one that would surely go over in the two day vaudeville houses.

The "Bon Tons" is a fine comedy show and has a capable cast of principals. It's a very pleasing entertainment.—SID.

GILBERT "TAB" FOR COUTTS

Billy Gilbert will stage a "tab" to open on the Johnny Coutts Circuit, May 14. This will be the week after the "Radio Girls" close. Gilbert will work in the "tab."

BENTLEY FOR MUTUAL SHOW

Julius Michaels has engaged Harry Bentley for his Mutual Circuit show next season. Bentley will be the principal comedian and will also produce the show.

JACQUE WILSON SIGNS

Jacque Wilson, ingenue this season with "Folly Town," signed a contract last week with Hurtig & Seamon for one of their Columbia Circuit shows for next season.

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You'll laugh yourself sick by singing it.

A laugh in every line.

A howl for the finish.

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Don't We Carry On!

The best "Gang" song ever written

Words & Music by
CLIFF FRIEND and
SIDNEY CLARE

Moderato

In a bun - ga low, where the
An-y time at all, if you

breez es blow Lives a hap - py go lucky pair, They m
want to call There's a wel-come sign on the door, And if

vite their friends All to spend week ends And to cel - e - brate good times there,
once you share All the fun that's there, Say! you'll want to come back for more,

From night till dawn they car ry on, The lights are nev - er out.
Just what goes on and what comes off, It is - n't hard to tell,

What a gay time in their play-time You'll hear some-one shout!
When you're in it ev 'ry min - ute You'll hear some-one yell!

CHORUS

All we do is tra la - la,
First we fall in love and then, Don't we car - ry on!
When we dance and shake our knees.

Ev - 'ry-thing is all Ha! Ha!
Then we fall right out a - gain, Don't we car ry on!
When we get a chance to squeeze

We keep on
We keep on
Girls wear go

sing - ing, What the deuce do we care now.
say - ing, "Ev - 'ry-thing 'll be all right"
losh - es, When the snow is on the ground,

The bells are
We're al - ways
Boys wear mus

ring ing, Life is just a bowl of cher - ries, When we mar ry
play ing, Joy is in the dic tion - a - ry; On the beach - es
tach - es, Kind - ly pass the red ban - an as, In the coun - try

it's so nice,
in the sand,
for a rest,
Don't we car - ry on!

But you have to
Hold ing hands oh
We love oth er

mar ry twice till it catch es on,
ain't it grand, no one catch es on,
homes the best, when our mon - ey's gone,

Mill ion - aires all
When it's sum mer
If you fig ure

en - vy us, Would we change with them, of course, Too - tie Fru - ti,
in the park On the bench - es in the dark, Hot to ma toes,
it all out No one knows what it's a - bout, Life is jok ey

On the Q. T
Sweet po - ta - toes,
Ho - key Po - key.
Don't we car - ry on!

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1547 BROADWAY, NEW YORK CITY

B. F. KEITH BOOKING EXCHANGE
Week of April 30, 1923

NEW YORK CITY

Riverside—Valentine & Bell—Rhodes & Watson—Anderson & Burt—Al Herman—Valerie Bergere & Co.—Walter & Waters—Marion Morgan Dancers—Rome & Gaut.

Colonial—Amy Dean—Frank Ward—Seed & Austin—Quixey Four—Morton & Glass—Beth Tate—Vincent Lopez & Orchestra—Fenton & Fields.

Royal—Arnaut Trio—Lytell & Fant—Harriet Rempel & Co.—Gordon & Ford—Bob Hall—Wanka—Sybil Vane—Williams & Wolfus—Hymack.

81st Street—Fred Sumner & Co.—Dress Rehearsal—Watts & Hawley—Brown Sisters—Stanley Gallinie & Co.

Alhambra—Willie Hale & Bro.—Block & Dunlap—Meehan's Dogs—Harry Burns & Co.—Vadie & Gygi—Herbert Clifton & Co.—Just Out of Knickers—Marion Harriss—Fridkin & Rhoda.

Broadway—Kovacs & Goldner—Just Out of Knickers—Frawley & Louise—Zelda Santley.

Jefferson (First Half)—Julia Gerrity—Murray & Helen—Clark & Bergman—Runaway Four—Harry Burns & Co. (Second Half)—Al Herman—Lewis & Dody.

Franklin (First Half)—Al Herman—Harry Stoddard & Band. (Second Half)—Bill Robinson—Ruth Roye.

Regent (First Half)—Geo. Yeoman—Jans & Whalen—Ruth Roye. (Second Half)—Julia Gerrity—Al & Fannie Stedman—Runaway Four.

Coliseum (First Half)—Ryan, Weber & Ryan—Williams & Wolfus. (Second Half)—Ruby Norton.

Fordham (First Half)—Harriet Rempel & Co.—Santos & Hayes. (Second Half)—Jack Wilson & Co.

Hamilton (First Half)—Nannie Dawn. (Second Half)—Geo. Yeoman—Harry Stoddard & Band—Santos & Hayes.

BROOKLYN, N. Y.

Orpheum—Tim & Kitty O'Meara—Roxy Larocca—Wood & Wyed Co.—Gilbert Wells—Adelaide & Hughes—Ted & Betty Healy—Harry Stoddard & Band—Oleson & Johnson—Osborne Trio.

Bushwick—Ruth & Jean Fifer—Alf Ripon—Georges—Crawford & Broderick—Vincent Lopez & Band—Harry Jolson—Cretie Ardine & Co.—Moore & Freed—Four Mounters.

Rivera (First Half)—Bill Robinson—Ruby Norton—Lewis & Dody. (Second Half)—Ryan, Weber & Ryan—Ethel MacDonough—Harry Burns & Co.

Flatbush—Will & Gladys Ahern—The Briants—Jack "Rube" Clifford—Gus Edwards' Revue.

Far Rockaway (Second Half)—Jane & Whalen—Harriet Rempel & Co.—Freda & Anthony—Williams & Wolfus—Emily Lea & Co.

BALTIMORE, MD.

Maryland—Florence Brady—Olsen & Johnson—Meehan's Dogs—Ona Munson—Duci De Kerekjarto—Leedom & Stamper.

BOSTON, MASS.

Keith's—Al Striker—Wyeth & Wynn—Al K. Hall & Co.—Rita Gould & Co.—Stars of the Future—Rube Clifford—Julian Eltinge—Bert Fitzgibbon.

BUFFALO, N. Y.

Shea's—Murdock, Mayo & Murdock—Jack Norton & Co.—Creole Fashion Plate—Rich Hayes—Franklin Charles—Bevan & Flint.

CLEVELAND, O.

Palace—Miller Girls—Frank Dixon—Dooley & Morton—Princess Radjah.

105th St.—Four Phillips—Miss Juliet—Lawyers' Quartette—Rome & Dunn.

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VAUDEVILLE BILLS
For Next Week

DETROIT, MICH.

Temple—Mabel Ford & Co.—Dugan & Raymond—The Creightons—Yvette Rugel—Crafts & Haley—Stanley & Burns—Herbert & Dare.

GRAND RAPIDS, MICH.

Empress—The Herberts—Weber & Ridnor—Pressler & Kaliss—Gus Fowler.

LOWELL, MASS.

Keith's—Frozini—Ray & Emma Dean—Wordan Bros.—Artistic Treat—Peronne & Oliver—Danny Dugan & Co.—Oliver & Olp.

MONTREAL, CAN.

Princess (April 29)—Van & Tyson—Florence Hobson—Jarvis & Harrison—Warner Amaros Trio—For Pity Sake.

MONTREAL, CAN.

(April 30)—D. D. H.—Venita Gould—Plaza Entertainers—Burke & Durkin—Espe & Dutton—Samaroff & Sonia—Baader, Lavelle & Co.—Rockewell & Fox.

PHILADELPHIA, PA.

Keith's—Osborne Trio—Vincent O'Donnell—Lydell & Macy—Crawford & Broderick—A. & L. Sheldon—Morgan Dancers.

PITTSBURGH, PA.

Davis—Cevene Troupe—Hymack—Jack Norworth—Eddie Miller—Margie Coates.

PORTLAND, ME.

Keith's—Henley & Gross—Polly & Oz—Alfred Farrell & Co.—Franklyn, Ardell & Co.—Wyeth & Wynn—Lame Trio.

ROCHESTER, N. Y.

Keith's—Florence Colebrook & Co.—Bostock's Riding School—McLaughlin & Evans—Artie Mehlinger—Homer Romaine.

SYRACUSE, N. Y.

Keith's (April 25-28)—Gautier & Pony—Millership & Gerard—Bailey & Cowan—Olcott & Mary Ann—Stanley & Birnes—Syracuse Collegians Band.

TORONTO, ONT.

Shea's—Wilton Sisters—Folsom, Denny & Band—Walsh & Ellis—Arthur Lloyd—Bryan & Broderick—Senator Ford—Seven Arabian Nights.

WASHINGTON, D. C.

Keith's—Heras & Wills—Vincent O'Donnell—The Show Off—Ruby Norton—Paradis Band—The Merton Mystery—Jack Norworth—Sheldon & Ballantine.

ORPHEUM CIRCUIT
Week of April 29, 1923

CHICAGO, ILL.

Palace—Leo Carillo—Whiteman's Cafe De Paris—Cressy & Dayne—Chief Caupolican—Zelaya—Yip Yip Yaphankers—Berg & English.

State Lake—Vera Gordon—Frank Farnum & Band—Billy Glason—Polly Moran—Dooley & Storey—Jack LaVier—Lady Alice's Pets.

DENVER, COLO.

Orpheum—Stella Mayhew—Steppe & O'Neill—Four of Us—Rath Bros.—Coogan & Casey—Cansinos—LaMont Three—Farrell Taylor & Co.

DES MOINES, IA.

Orpheum—Dotson—Owen McGiveney—B. & B. Wheeler—Wm. & Joe Mandel—Gautier's Bricklayers.

KANSAS CITY, MO.

Orpheum—Valeska Suratt & Co.—Patricola—Renee Roberts & Band—Yip Yip Yaphankers—Edwin George—Whitefield & Ireland—Weaver & Weaver.

Main Street—Yip Yip Yaphankers—Patricola—Weaver Bros.—Renee Roberts & Girls—Dore Entertainers.

LOS ANGELES, CAL.

Orpheum—Hal Skelley—Wright & Dietrich—The Sheik—Four Camerons—Wilbur & Adams—Sargent & Marvin—Land of Fantasy.

Hill Street—Henry B. Walthall—Moore & Kendall—Bravo, Mich. & Trujillo—Harvard, Wynfred & Bruce—Karl Emmy's Pets—Jack Benny—Adler & Ross.

MILWAUKEE, WIS.

Palace—Mrs. Rodolph Valentino—Myers & Hanford—Foley & LaTour—Johnson & Baker.

MINNEAPOLIS, MINN.

Hennepin—Crystal Bennett—Pierce & Ryan—Babb Carroll & Syrell—Love Sisters—Ned Norworth—Stars of Yesterday—Fannie Brice—Lucas & Inez—Osborn's Novelty Orchestra.

OAKLAND, CAL.

Orpheum—DeMarcos & Sheiks—Leon Vavarac—Gibson & Connelli—Althea Lucas—Flanigan & Morrison—Clara Howard.

PORTLAND, OREGON

Orpheum—Mitty & Tillio—Charles Irwin—Ja Da Three—Toto—Morris & Campbell—McDonald Three—Sylvester Family—Five Lelands.

SACRAMENTO AND FRESNO

Orpheum—Dance Creations of 1923—Glanville & Sanders—F. & T. Sabini—Haru Onuki—Don Valerio Trio—White Bros.—Bronson & Baldwin.

ST. LOUIS, MO.

Orpheum—Carroll & Fisher—Frances Vanessi & Williams—Johnny Burke—Billy Dale—W. C. Fields—Valand Gamble—Josephine Amoros.

JACK CLIFF
THOMAS & HAYMAN
Featured with JACK CONNORS REVUE
PLAYING B. F. KEITH CIRCUIT
Six Feet of Skin and Bones with a Movement of Their Own.

ST. PAUL, MINN.

Palace—Six Hassans—Davis & Darnell—Irene Franklin—Joe Cook—Alexanders & John Smith—Snow, Columbus & Hoctor.

SAN FRANCISCO, CAL.

Orpheum—Aunt Jemima & Band—Ernest Hiatt—Walton & Brandt—Gardell, Pryor & White—Diero—Sylvester Family—Snell & Vernon—Yarmark.

Golden Gate—Little Cottage—Wylie & Hartman—Fred. Hughes—Cummins & White—Joe Rolley & Laird.

SEATTLE, WASH.

Orpheum—Frank McIntyre—Maye & Eberle—Tony & Norman—Sylvia Clark—Bobby McLean—Three White Kuhns—Gordon & Rica.

VANCOUVER, B. C.

Orpheum—Blossom Seeley—Clayton & Edwards—Fireside Reveries—J. & I. Connelly—Frank Whitman—Boreo—Skatelles.

PANTAGES CIRCUIT
Week of April 30, 1923

WINNIPEG, MAN.

McBanns—Connolly & Frances—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Les Gladdans.

REGINA AND SASKATOON

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

TRAVEL

Laura DeVine—Early & Laight—Harry Seymour—Krans & White—Frankie & Johnnie—Gautier's Toy Shop.

SPOKANE, WASH.

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

SEATTLE, WASH.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

VANCOUVER, B. C.

"Whirl of the World."

BELLINGHAM, WASH.

Phil. La Tuska—Mack & Castleton—Olga Mishka Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

TACOMA, WASH.

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

PORTLAND, ORE.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

TRAVEL

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

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SAN FRANCISCO, CAL.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Rogna.

OAKLAND, CAL.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

LOS ANGELES, CAL.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

SAN DIEGO, CAL.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

LONG BEACH, CAL.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

SALT LAKE CITY, UTAH

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

OGDEN, UTAH

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

DENVER, COLO.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

COLORADO SPRINGS AND PUEBLO

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Utah Masterman.

(*Continued on page 26*)

The Guardian of a Good Complexion

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CIRCUS

CLEANING UP OUTDOOR SHOWS

CHICAGO, April 23.—The Showman's Legislative Committee have fired their first gun in their campaign to eliminate vice and gambling in outdoor show business. The campaign is for the promulgation of better and cleaner shows, devoid of the objectionable features that have been responsible for their being barred entirely from several states and in others through the subterfuge of prohibitive license fees. The campaign is in charge of Thomas J. Johnson, general counsel of the organization and supreme director of the organized showmen.

Outdoor showmen, both members and non-members of the Showmen's Legislative Committee, must comply with the moral standard set by the committee or be eliminated, Mr. Johnson declared.

The rapid increase of vice, gambling and other objectionable features in outdoor shows within the last few years caused the showmen to receive a bad name throughout the country, said Johnson. Showmen, he added, saw that something must be done to save their business from complete annihilation by public disapproval and therefore the showman's legislative committee was organized.

Objectional features of shows are barred in a platform decided upon by the committee. Each showman is asked to sign a pledge abiding by the committee's platform, the conditions of which follows:

Please take notice that the Executive Board has unanimously decided that the following shows, games and persons are considered detrimental to the interest of of the out-door show profession, and are therefore condemned and absolutely prohibited from being permitted or tolerated in or about any out-door amusements:

All forty-nine camps prohibited;
All hoochie-coochie shows prohibited;
All Hawaiian village shows with dancers prohibited;
All fairy in the well prohibited;
All immoral and suggestive shows prohibited;
All shows exclusively for men prohibited;
All shows with final blow-off prohibited;
All snake-eating shows prohibited;
All glomming shows prohibited;
All gypsies prohibited from being around, associated or connected with outdoor amusement;
All persons under the age of 16 prohibited from playing any game unless accompanied by parents or guardian;
All games where the operator, attendant or any person may, by mechanical device, or by pinching, squeezing, trick, brake, or otherwise, control its speed or determine its outcome prohibited;
All games wherein money is given as prizes prohibited;
All games where prizes may be exchanged for money prohibited;
Selling, giving away or disposing of any liquor to the public prohibited;
Carrying, selling, giving away or disposing of any dope or narcotics prohibited;
All employes not allowed to associate with anyone who is known as a dope user;
Indecent, immoral or disreputable employes not allowed to be connected with any out-door amusement;
Carrying, selling, disposing, giving away or exhibiting any indecent card, picture, poster or literature prohibited;
All restaurants, eating places, refreshment and drinking stands must be kept in a clean and santitary condition. Price list of all articles for sale must be displayed prominently at said places;
All unsafe or improperly constructed ride or apparatus prohibited;

You will therefore see that none of the above enumerated objections are allowed in, on or about your enterprise.

A copy of the above prohibited list has been sent to municipal officials of all cities in the country and these officials are being requested to report any violation of this platform either by members or non-members.

"Whenever a man is found to be conducting an objectionable show, we will first ask him to stop it or eliminate the objectionable feature," said Johnson. "If this does not have the desired effect, we will appeal to local authorities. If that fails we will put the entire story in the newspapers. I think that will be effective."

DREAMLAND OPENS MAY 26

NEWARK, N. J., April 21.—Dreamland Park will open its season on May 26, with one of the largest circuses ever given in an amusement park. The management of the park has booked twenty big sensational acts from the New York Hippodrome. Some of the acts booked the first few weeks are Captain Floyd Whorley, Fred Cunningham, P. De Valty, E. Hocum, Josie La France, Great Calvert, Beckwith Lion Act, Bernard Trio, Sensational Meredith, The Gauthiers, J. Coleman, H. Inman, D. O'Brien, Martin and Genett, Rea and Rea, Poodles and Doty, B. H. Demerest, Riding Lloyds, Martells, The Jupitors and Arab Troups. Some of the rides are The Pippen, Roller Coaster, Lusse Skooter, Gold Mine Ride, Sewers of Paris, Frolic and the Old Mill.

CIRCUS BREAKS GARDEN RECORD

The Ringling Bros. and Barnum & Bailey Combined Shows, now in their last week at Madison Square Garden, New York, have broken all records in attendance at the Garden, having had two turn-away houses last Saturday despite the warm weather. After a tour south as far as Washington, D. C., the show will come north again as far as Newark, N. J., and from there play west as far as Ohio. From latest reports this circus is the only large one to play Philadelphia and Boston this season.

BARNES SHOW FOR EAST

Murray Pennock, general agent of the Al. G. Barnes Trained Wild Animal Circus, is due in New York this week. The circus is scheduled to play several towns close to New York and may possibly play one or two lots in the Big City. This will be the first time that the Barnes big trained animal circus has been this far East, it having played as far East as Lancaster, Pa., and enjoyed a very good business.

WILLS COMING OVER

Capt. Bertram M. Wills, manager of the mid-winter circus and fair which is held annually at the Olympic, London, is due in New York this week to secure attractions for the next show. Clyde Ingalls of the Ringling Bros. and Barnum & Bailey Shows has been the manager for the circus for the past two years and will again be with it this coming year.

JEAN FORD IN STOCK

Jean Ford, daughter of Hugh Ford and Jessie Izzett, will follow the footsteps of her mother and get her preliminary stage training as a member of the Lyceum theatre, Rochester, stock company this summer. Miss Ford is a Vassar graduate.

BUCHANON BUYS ELEPHANTS

It is reported that Fred Buchanon, manager of the World Bros. Trained Wild Animal Circus, has purchased the three performing elephants from Wm. P. Hall, Lancaster, Mo.

ROUTES

Ringling Brothers-Barnum and Baily Combined—Madison Square Garden, New York City, March 24-April 28; Washington, D. C., 30-April 1; Baltimore, 2-5.
Sells-Floto—Peru, Ind., 23; Indianapolis, 24; Richmond, 25; Springfield, O., 26; Columbus, 27; Newark, 28; Pittsburgh, Pa., 30-May 1.
Main, Walter L. & Andrew Downie Show Combined—Oil City, Pa., 25; Kittaning, 26; Butler, 27; New Kensington, 28.
Haag Show—Chapel Hill, Tenn., 25; Eagleville, 26; Murfreesboro, 27; Bradyville, 28.
Robinson, John—Marion, O., 25; Logan, 26; Athens, 27; Parkersburg, W. Va., 28; Huntington, W. Va., 30; Charleston, May 1; Middleport, O., 2; Marietta, 3; Zanesville, 4; Cambridge 5; Steubenville, 7.

OUTDOOR EXPOSITIONS

RIVERSIDE OPENS APRIL 28

BALTIMORE, Md., April 20.—On Saturday, April 28th, River View Park, Baltimore's Only Waterfront Amusement Park, will open for the summer season of 1923. The opening attraction will be "The Diving Hellkvists" from April 28th-May 22nd. The attraction for the following week will be "Sherwood, the Shooting Star," For two weeks following Sherwood, are booked, "De Carno." The Sensational High Mast Gymnast. Manager William J. Fitzsimmons, who is recognized as the youngest amusement park manager in the country, is negotiating with other "Big-time" acts to follow "De Carno." For the first time in the history of Baltimore's outdoor amusement world, Mr. Fitzsimmons is giving the population acts of the highest type, absolutely free.

In addition to the large free act program, there has been installed in River View three new rides, namely, "The Dodgem," "The Caterpillar" and "The Ocean Wave." A new miniature railroad has been installed for the kiddies and the pony and goat trucks have been enlarged.

The Dance Palace has been redecorated throughout and George Goldberg and his orchestra, who formerly played at the Jockey Club, Havana, Cuba, has been engaged for the coming season.

Mr. Fitzsimmons and his staff of experienced park men have everything ready for the opening and they predict a banner season for 1923.

STOCK FOR WHITE CITY

JAMESTOWN, N. Y., April 21.—White City Park on Chautauqua Lake will open its twenty-sixth season on Sunday, May 27. The season will close Labor Day.

Maurice A. Shea of New York has a ten-year lease of the White Theatre. He will install a high class stock company in the theatre.

Many new novelties will be added to the toboggan slide. The Figure Eight has new breathless dips, as well as many other new attractions.

Free acts will include high wire, aerial features, rolling globe additions, high divers, trapeze performers and other novelties. Band concerts will be given afternoon and evenings.

CONEY SEASON OPENS

The balmy weather last Sunday attracted more than 250,000 persons to Coney Island. Many dropped down to look over the new boardwalk, but incidentally left some of their money with the few concessionaires already open for business.

The opening of Luna Park, which has been traditionally accepted as the official opening of the Coney Island season, is set for Saturday, May 12, while the official opening of the boardwalk will take place three days later.

BROWN & DYER SHOWS DO WELL

Al Dernberg, manager of the Brown & Dyer Shows, was in New York last week. Mr. Dernberg is figuring on adding several new attractions for his show. The show played Atlanta, Ga., last week, and had a very good business.

MIDGETS FOR CONEY

Among the arrivals on the *Newport*, which arrived from Paris last week, were a sextette of midgets imported by S. W. Gumpertz for his Dreamland show at Coney Island.

PALISADES OPENS SATURDAY

Palisades Park inaugurates its season, April 28th, with the massive surf-bathing salt water tank swinging into operation on May 28th.

Indications all point to the biggest year in its history due to the personal efforts of Nicholas M. Schenck, over one thousand picnics have been booked, the entire Park reconstructed and repainted, the latest innovation in rides constructed called "The Caterpillar," the dancing pavilion re-laid with the finest of Japanese hardwoods, a special ultra-violet ray system of purifying lamps installed for the tank water which is pumped through a dozen filters from the Atlantic, special bookings of Broadway acts for the free entertainments and fire-work displays on Tuesday and Thursday evenings throughout the season with special band concerts each afternoon and evening.

Over fifty acres have been developed and transplanted with two thousand massive shade trees for the picnic groves.

The theatrical colony along the Gay White Way has voted Palisades Park an ideal spot for their common stamping ground and the tolk showing on the summer circuit will meet each morning for their salt water "dip,' without the bug-a-boo of sunburn as part of the massive tank is always shaded.

LAKEWOOD OPENS JUNE 18

SKOWHEGAN, Maine, April 23.—Lakewood Park, a summer amusement center operated by the Somerset Traction Company, will open on June 18th, the initial attraction being the Lakewood Stock Company, a dramatic enterprise with players engaged from leading New York productions and presenting the successes of the past season. Other attractions are band concerts, dances, boating, bathing, fishing, tennis and a tea room. Mr. H. L. Swett of Skowhegan is manager of the park.

EVERETTE IN N. Y.

William Everette, Superintendent of the James M. Benson Shows, now playing Kingston, N. C., was in New York last week on business and stopped off on his way south to visit the Johnny J. Jones Exposition Shows playing Washington, D. C. Mr. Everette reports that business is fair through the south and the show will make a few long jumps to get in to the northern territory.

FEATURES FOR OCEAN PIER

WILDWOOD, N. J., April 21.—The Ocean Pier will open early next month with Kelly's Slide, Soup Bowl, Razzle Dazzle, Down and Out, and fifteen other attractions. New features being erected are Ferris Wheel, Derby Racing Ride and the Dodgem Ride.

MIRBACH BACK FROM SO. AMERICA

Sam. Mirbach of New York has just returned from the Centennial at Rio De Janeiro, Brazil. Mr. Mirbach had some concessions and although the exposition was far from being a success most of the concession people made a little money.

RILEY SHOWS OPEN

Matthew J. Riley Shows opened the season of 1923, April 21, at Trenton, N. J. The show was scheduled to open April 18 but on account of the bad weather it was advanced a week.

HANK DURNELL
Champion Trick Rider and Roper
Again with
Ringling Bros. and Barnum and Bailey Combined Shows

SAFE DEPOSIT VAULTS

RENTALS $5 PER YEAR AND UP

Open 9 A. M. to 10 P. M.

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WASHINGTON NEXT CIRCUS STAND

The Ringling Bros. and Barnum & Bailey Show train will leave winter quarters at Bridgeport, Conn., for Washington, D. C. and have all of the Tops up and every thing in readiness for the Show which closes its New York engagement at Madison Square Garden next Saturday night April 28th and open the season under canvas at Washington, D. C., April 30th and May 1st.

BRANNAN BOOKING CIRCUS

Ed. Brannan, general agent of the Gentry Bros. Famous Shows and James Patterson's Trained Wild Animal Circus, is due in Philadelphia to make arrangements for the show, which is to play a greater part of the Gentry Bros.' Eastern territory this season.

TRAINING BABY ELEPHANTS

Charles Wier's three baby elephants, that he recently purchased, are being trained to do an act by William Embrey and expected to be booked at some park near New York for this coming season, along with the Charles Wiers performing tigers, leopards and bears.

KEYSTONE OPENING IN BALTIMORE

Sam. Mechanic, manager of the Keystone Exposition Shows, will not open in Harve De Grace, Md., plans having been changed and the show will open in Baltimore, Md. Harry Ramish who was to be Mr. Mechanic's partner this season has resigned.

MORENCY WITH POLACK

Percy Morency, manager of I. J. Polack's Enterprises, is in New York City from Nashua, N. H., where he was manager of the Shrine Club's Circus recently held there. The circus was a great success. The next stand is Waterbury, Conn.

MAIN AGENT IN N. Y.

F. J. Frink, general agent of the Walter L. Main Circus, was in New York last week on business. Mr. Frink reports that despite the cold weather the show was enjoying good business in West Virginia and Ohio.

PLEASURE BEACH OPENING

BRIDGEPORT, Conn., April 21.—The Pleasure Beach Park will open its third season May 16. This park is situated on Long Island Sound at the mouth of Bridgeport Harbor. Fred W. Pearce, a well known amusement man of Detroit, has been appointed general manager.

Included in the many rides and amusement devices are the Coaster, Whip, Dodge'em, Aeroplane Swings, Carrousel, Pony Track, Skating Rink and a large Dance Hall. There is also a big athletic field and grove. Plans are now being advanced for the building of an automobile road and a trolley line to the park.

BALLINGER IN N. Y.

Tony W. Ballinger, general agent of the Sparks World Famous Shows, was in New York last week on business. Mr. Ballinger says that the five cars added to the train for the Wild Animal Department was given much praise by the press. The Five Fighting Lions, Four Royal Tigers Act and the Four Polar Bears with dogs and ponies, and the seventeen trained horses which were imported from Germany this spring make the Sparks Show class with any of the Big White Tops.

ROBINSON CIRCUS OPENS

The John Robinson Circus, which has combined with it the Gollmer Bros. Circus, opened its 1923 season at Marion, Ind. The weather was fine and there was a turn away at both performances. The show carries this year several sensational wild animal acts in conjunction with the regular circus program. Danny Odeum is manager and will tour the show through the eastern territory.

SELLS-FLOTO FOR EAST

The Sells-Floto Circus, after a wonderful engagement at the Colisseum, Chicago, opened in Peru, Ind., their winter quarters town, under canvas, Monday, April 23, and will shortly be seen in their eastern territory. The shows play Pittsburgh, Pa., April 30 and May 1.

MARATHON FOR STARLIGHT

The annual roller skating marathon promoted by the Starlight Amusement Park, New York, will be greater than ever this year according to the entries coming in to the headquarters of Victor J. Brown at the Park. The last day to register will be April 26.

BENNIE KRAUSE ILL

Bennie Krause is still confined to his hotel in New York, having had a second operation performed on his nose last week. Mr. Krause is now getting along nicely and expects to be out the later part of this week.

WESTCOTT IN NEW YORK

M. B. Westcott and wife have arrived in New York from their home in Chicago, where they spent the winter. Mr. Westcott will have his rides with the Krause Greater Shows this season.

ELEPHANTS FOR CONEY

John Robinson's Military Elephants, four in number, have been booked by Mr. Evans of Luna Park, Coney Island, for one of their free acts this coming summer.

RAMISH WITH DUFOUR SHOWS

Harry Ramish, late of the Keystone Exposition Shows, is now connected with the Lew Dufour Shows.

The Marvelous **MELVILLE**

Blue Devil of the Air

Novel Achievement Without a Parallel—Sensation of The Century

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ARLONE JOHNSON

INGENUE-SOUBRETTE WITH SIM WILLIAMS' "RADIO GIRLS" — THIS WEEK, MINER'S EMPIRE, NEWARK, N. J.—NEXT WEEK, EMPIRE, BROOKLYN

WILL TALK BUSINESS FOR NEXT SEASON

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Billy Watson Beef Trust—Yorkville, New York, 23-28; Orpheum, Paterson, 30-May 5 (close).

Bon Tons—Columbia, New York, 23-28; Casino, Brooklyn, 30-May 5; Empire, Newark, 7-12.

Broadway Brevities—Gayety, Pittsburg, 23-28; Colonial, Cleveland, 30-May 5; Empire, Toledo, 7-12.

Bowery Burlesquers—Star & Garter, Chicago, 23-28.

Bubble Bubble—Empire, Brooklyn, 23-28; Empire, Newark, 30-May 5.

Chuckles of 1923—Gayety, Detroit, 23-28 (close).

Dave Marion's Own Show—Colonial, Cleveland, 23-28; Columbia, New York, May 7 (indefinite).

Flashlights of 1923—Casino, Boston, 23-28; Hurtig & Seamons, New York, 30-May 5.

Follies of the Day—Gayety, Washington, 23-28; Gayety, Boston, May 7 (indefinite).

Giggles—Gayety, Boston, 23-28; Columbia, New York, 30-May 5; Casino, Brooklyn, 7-12.

Greenwich Village Review—Hurtig & Seamon's, New York, 23-28; Miner's Bronx, New York, 30-May 5.

Hippity Hop—Empire, Providence, 23-28; Gayety, Boston, 30-May 5.

Jimmy Cooper's Beauty Review—Casino, Brooklyn, 23-28; Casino, Boston, 30, (indefinite.)

Knick Knacks—Open 23-28; Gayety, St. Louis, 30, May 5. Star and Garter, Chicago, 7-12; Gayety, Detroit, 14-19.

Let's Go—Casino, Philadelphia, 23-28; Palace, Baltimore, 30-May 5; Gayety, Washington, 7-12.

Maids of America—Gayety, Kansas City, 23-28 (close).

Mimic World—Palace, Baltimore, 23-28; Gayety, Washington, 30-May 5; Empire, Brooklyn, 7-12; Empire, Newark, 14-19.

Mollie Williams' show—Gayety, St. Louis, 23-28; (close).

Radio Girls—Empire, Newark, 23-28; Empire, Brooklyn, 30-May 5; Miners' Bronx, 7-12.

Rockets—Olympic, Cincinnati, 23-28; Gayety, Detroit, 30-May 5; Gayety, Buffalo, 7-12.

Step On It—Miners' Bronx, New York, 23-28; Yorkville, New York, 30-May 5; Casino, Brooklyn, 7-12.

"Sliding" Billy Watson, Fun Show—Gayety, Buffalo, 23-28 (close).

Social Maids—Empire, Toledo, 23-28; Gayety, Buffalo, 30-May 5; Hurtig & Semon's, New York, 7-12.

Talk of the Town—Columbia, Chicago, 23-28; Star and Garter, Chicago, 30-May 5; Gayety, Detroit, 7-12; Gayety, Buffalo, 14-19.

Wine, Women and Song—Orpheum, Paterson, 23-28; Empire, Providence, 30-May 5.

MUTUAL CIRCUIT

Band Box Review—Majestic, Scranton, 28-May 5.

Flappers of 1923—Gayety, Brooklyn, 28-May 5.

French Models—Star, Brooklyn,, 28-May 5.

Hello Jake Girls—open 28-May 5.

Jazz Time Review—open 28-May 5.

Lid Lifters—Majestic, Albany, 28-May 5.

Mery Whirl—Lyric, Newark, 28-May 5.

Midnite Maidens—open 28-May 5.

Miss New York Jr.—Howard, Boston, 28-May 5.

Step Along—Broadway, Indianapolis, 28-May 5.

GILBERT WITH "RADIO GIRLS"

Billy Gilbert will again be with Sim Williams' "Radio Girls" next season.

CLIFF BRAGDON ILL

CHICAGO, Ill., April 19.—Cliff Bragdon, principal comedian of the "Chuckles of 1923," was taken ill last Sunday with tonsilitis and unable to appear. Sam Rice, manager of the company, played his part and did satisfactorily. It wasn't so many years ago that Rice was principal comedian on the old Empire Circuit. He has been managing shows for Barney Gerard the past six years.

BOOKED FOR BIJOU

Lou Redelsheimer booked the following for the Bijou, Philadelphia, this week: George Hart, Bob Collins, Lew Brown, Tune Clare, Babe Quinn, Jackie Addison and Brown and Gilmore. For the Folly, Baltimore, he booked Johnny Crosby, Sam Raynor, Tom Phillips, Mabel Clark, Grace Goodale and Goldie Mandell.

CARR WITH "BON TONS"

BUFFALO, N. Y., April 14.—Burton Carr, straight man, opened with the "Bon Tons" at the Gayety here this week. Carr was with Jack Reid's "Record Breakers" on the Columbia circuit this season. This show closed in Kansas City last Saturday night.

NEW THEATRE FOR BAY CITY

A new theatre to be called the Orpheum will be erected in Bay City, Mich., by W. S. Butterfield and associates. Seating capacity of the new house will be 1,600 and ground will be broken by July 1st. Plans call for its completion on or before January 1st, 1924.

HOPWOOD WRITES NEW FARCE

Wagenalls and Kemper received a cable from Avery Hopwood, their pennant winning playwright, that he has completed a new farce that, in his opinion, excels any previous effort of his. If the script lives up to expectation it will be placed in rehearsal upon his return from abroad next week, and thus be represented with a summer attraction in town.

The firm has already accepted a new play by Mary Roberts Rhinehart, entitled "The Breaking Point," which is a dramatization of her own novel of the same name.

BALLET FOR MARION SHOW

One of the features of the Dave Marion Summer show now being prepared for a Summer run at the Columbia Theatre will be "The Ballet Supreme," which will enlist the services of Alice O'Loughlin, Dorothy Gray, Ethel Lynn, Rita Winnie, Alice Vidor, Genevieve and Alice Diker.

STOCK FOR B'KLYN HOUSES

The Gayety, and Star, Brooklyn, will go into stock May 21 according to the present arrangements. The following shows are booked at the Star in the meantime: French Models, Midnite Maidens, Miss New York, Jr., and Girls Ala Carte.

KETTERING TO DO "THE CRASH"

Ralph Kettering, Chicago playwright and publicist, will enter the producing field with a new play from his own pen entitled, "The Crash." The piece will have an early showing in Chicago, with a New York appearance to follow.

STARS OF BURLESQUE

THE PHONOGRAPH STAR
Burlesque's Best Blues Singer

LYDIA HARRIS

Doing Specialty with
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Columbia Circuit

HARRY A. WATSON
JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

BETTY BURROUGHS
DAINTY, DASHING SOUBRETTE
JIMMIE COOPER'S BEAUTY REVUE

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PREMIERE DANSEUSE

(Serpentine Dancer)

Sid—*Clipper*—April 11, 1923:

A high class act was presented by Cleora, a classical dancer. Miss Cleora appeared in a gorgeous gold cape, which was removed just before going into her act, showing a magnificent Egyptian costume. Cleora then danced, her offering being an artistic Egyptian dance, which is a classic. The motion of her hands and arms and the grace she displayed in all her movements was wonderful. There is nothing suggestive about her act, but instead it is high class art.

WITH

SIM WILLIAMS
RADIO GIRLS

THIS WEEK—MINER'S EMPIRE, NEWARK, N. J.
NEXT WEEK—EMPIRE, BROOKLYN, N. Y.
WEEK MAY 7—MINER'S BRONX, NEW YORK

P. S.—Much of my success this season, is due to the able directing of our Musical Director, WILLIAM E. BARKER.

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DAVID BELASCO Presents
Lenore Ulric
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BROOKLYN THEATRES

Casino Theatre
BEAUTY REVUE
Next Week—BON TONS

Empire Theatre
Ralph Avenue and Broadway
BUBBLE BUBBLE
Next Week—RADIO GIRLS

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FRENCH MODELS

Gayety Theatre Throop Ave. & Broadway
Flappers of 1923

FIRST SHOW ON COUTTS CIRCUIT

Frankie Hunter and his "Jamboree Girls" is the first show to open on the new John E. Coutts Tabloid Circuit. This show opened at the Plaza, Bridgeport, on Monday of this week. Hunter closed his burlesque season at the Empire, Brooklyn, last Saturday night. This show is booked for the Bristol Theatre, Bristol, next week.

Lou Powers in the "Greenwich Village Girls" will open on May 7. Charles Bragg Revue is now in rehearsals and Mark Lea and his "Rosebuds" are at Connersville this week.

Other tabloids will be organized shortly by Eddie Dale and Ray Read, as well as a number of other well-known stars. There are thirteen shows either playing or under way and each week finds new organizations signed. None of the stars or shows have ever been in tabloid before and the new circuit is exacting a standard that is surprising for that form of amusement. Many new theatres were added to the circuit last week, giving the shows a substantial route for the Summer.

Coutts will leave New York next week to look over new houses and will lay his plans and ideas before house owners and managers of his new exchange.

FRIEDEL AND MACK IN ACT

Scotty Friedel and Ernie Mack, who closed with "Jingle Bells" in Poughkeepsie last Saturday night, will open in vaudeville Thursday at the De Kalb, Brooklyn.

They will do their specialty they have been doing in the show this season.

"FOLLOW ME" FOR LYRIC

NEWARK, N. J., April 23.—I. M. Weingarten's "Follow Me," a colored show is booked for the Lyric, this city, the week of May 6. This house is playing the Mutual burlesque shows.

"HIPPITY HOP" FOR YORKVILLE

"Hippity Hop" will play Yorkville Theatre the week of May 7. This is another week added to the time.

WIEDHOEFT AT THE CAPITOL

Rudy Wiedhoeft, saxophone virtuoso, received an unusual honor last week when he had his name appear in lights at the Capitol Theatre, where he had been engaged to render saxophone solos as a special attraction. It is unusual for an instrumental soloist of any kind to get headline billing at this theatre and for a saxophonist to appear is unprecedented.

BUSY SUNDAY FOR STODDARD

Harry Stoddard and his orchestra put in a busy day last Sunday, playing at the Jefferson Theatre, doubling at the New Amsterdam Sunday concert and playing for a benefit at the N. V. A. Stoddard's band has been booked for vaudeville a good many weeks in advance and will play at the Riverside Theatre the week of June 4.

SILVERS FOR KEITH HOUSES

Frank Silvers' Roman Gardens Orchestra, of which Harry Walker is business manager, appeared at Hurtig and Seamon's Theatre Sunday preparatory to going on a tour of the Keith houses.

Silvers' Orchestra last week had the honor of playing for the songwriters' dinner which was held at Murray's.

BURNET AT CHANTECLER

Charles "Tiny" Burnett, leader of the orchestra in the Moore Theatre, Seattle, Wash., is also conducting the orchestra at the Palais de Danse, Chantecler Cafe, in that city. Burnett has an excellent reputation in Seattle and the engagement at the Chantecler is one of the best in the town.

MILLS WITH WESTPHAL

CHICAGO, April 21.—William Mills, formerly head of the Ernie Young Orchestra, is now a member of Frank Westphal's Rainbo Orchestra. Mr. Mills just recently returned from Detroit where he headed an organization of his own.

HALLETT IN HARTFORD

Mal Hallett and his orchestra opened Monday night at Le Bal Tabarin, Hartford, Conn. Hallett has been engaged to appear here for the entire summer, but in the Fall will return to New York in one of the local cafes or dance halls. It is probable that Hallett will open offices as he has interests which include several orchestras besides his own.

FRANK CONROY IN STOCK

Frank Conroy who appeared in Porter Emerson Brown's play "Sold" on its preliminary tour has withdrawn from the cast and will on April 23 join Al. H. Woods and George Marshall's dramatic stock company at the Belasco Theatre, Washington.

SADIE BANKS IN ACT

Sadie Banks, who closed with the "Step Lively Girls" several weeks ago in Worcester, will next week appear in a big vaudeville act of fourteen people. The act will be known as Marty Brooks presents Sadie Banks with "Come Along."

"LAUGHIN' THRU" FOR SCRANTON

Manager Abbott of the "Laughin' Thru" Company, has made arrangements to book his show at the Majestic, Scranton, the week of May 7. His contract is with Harry Spagnola, who, it seems, has leased the house.

HICKS AT THE POLO GROUNDS

John Hicks, bandmaster, was in charge of Patrick Conway's Band, which played at the opening of the Giants at the Polo Grounds last week.

STOCK AT THE JACQUES

WATERBURY, Conn., April 23.—The Jacques Theatre opened today with stock burlesque produced by Peck and Kolb of New York.

HARRY VON TILZER'S

TERRIFIC NOVELTY COMEDY HIT

OLD KING TUT

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VAUDEVILLE BILLS

(Continued from page 21)

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KANSAS CITY, MO.

L. Burkhart Co.—Pierce & Goff—Ketner & Reaney — Thalero — Betty & Lou Hart — Major Rhodes.

MEMPHIS, TENN.

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

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ACTS ACTS

POLI CIRCUIT

Week of April 23, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Dunn & Daye—Judson Cole—Pat Rooney—Davis & Pelle.

Capitol—Holland & Fisher—Jerome Mann—Sophie Kassmir—Race & Edge—Harry Hayden Co.—Ben Welch—Radali Natali Co.

HARTFORD, CONN.

Palace (Second Half)—Pollard—Geo. McFarland Co.—Maurice & Burr.

Capitol (Second Half)—Hardy Bros.—Fellis & Leroy—Jerry & Piano Girls—Jones & Jones—Ben Bernie & Band.

NEW HAVEN, CONN.

Palace (Second Half)—Bellis Duo—Wills & Robins—Hall & O'Brien—Frank Bush—Sternard's Midgets.

MERIDEN, CONN.

Clayton & Clayton—North & Keller—Chas. Mack Co.—Mack & Stanton—Uptown & Downtown.

SCRANTON, PA.

Poli's (Second Half)—Momi Kalamo Co.—Gotz & Duffy—Eddie Foy & Family—Beth Tate—Young Wang Co.

SPRINGFIELD, MASS.

Palace (Second Half)—Anderson & Yvel—Boyle & Bennett—Thornton & Squires—Four Byron Girls—Thomas Saxotette.

WATERBURY, CONN.

Palace (Second Half)—Chong & Moey—Farrell & Hatch—Married Again—Caledonian Four—Three Whirlwinds.

WILKES-BARRE, PA.

Poli's (Second Half)—Ruge & Rose—Ergotti & Herman—North & South—Fern & Marie—Vincent Lopez Band.

WORCESTER, MASS.

Poli's (Second Half)—Emma Byron Co.—H. & H. Layden—Tivoli & Levere—Anatol Friedland Co.

F. F. PROCTOR

Week of April 23, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Clark Bergman—Jean La Cross—Burns & Lynn—Ferry Corwey—John B. Hymer Co.—Smythe & James.

23d Street (Second Half)—Clown Seal—Newhoff & Phelps—Stanley, Wilson & Kelly—Old Timers—Klown Revue.

58th Street (Second Half)—Kellum & O'Dare—Doris Hardy Co.—Sterlings—Burke, Barton & Burke.

125th St. (Second Half)—Ben Bernie & Band—Yates & Carson—Nellie Fuller Co.—Paul Nolan Co.—Genevieve Homer—Fraser & Bunce.

ALBANY, N. Y.

(Second Half)—Marion's Dogs—Van & Tyson—For Pity Sake—Eddie Miller Co.—Paulette & Ray.

ELIZABETH, N. J.

(Second Half)—Driscoll, Long & Hughes—Cher & Brey—Heron Gaylord Co.—Geo. Yelman Lizzie—Hazel Crosby Co.

MT. VERNON, N. Y.

(Second Half)—Trixie Friganza—Crafts & Haley—Billy Hughes Co.—Wm. Morris.

NEWARK, N. J.

Proctor's—Gus Edwards' Revue—Janes & Whalen—McDevitt, Kelly & Quinn—Jack Little—Robin & Hal—Hartley Power Co.—Powell & Brown.

SCHENECTADY, N. Y.

(Second Half)—Four American Aces—Kennedy & Kramer—Salle & Roble—Harry L. Cooper Co.—Butler & Parker—Doree's Operalogue.

TROY, N. Y.

(Second Half)—Werner Amoros Trio—Harris & Vaughn—Gold & Sunshine—Inis Bros.—London Steppers.

YONKERS, N. Y.

(Second Half)—Noel Lester Co.—Paul Sydell Co.—Just Out of Knickers—Bernard & Garry.

B. F. KEITH BOOKING EXCHANGE

Week of April 23, 1923

NEW YORK CITY

Broadway—Runaway Four—Lydia Barry—Silva Bran Co.—Mars Severn Co.—Kelly & Pollock.

Jefferson (Second Half)—C. & M. Dunbar—Doyle & Chester—Fred Harrison Co.—Una Clayton Co.—Michon Bros.

Regent (Second Half)—Jack Wilson Co.—Choy Ling Hee Troupe—Lee & Cranston—Morgan & Binder—Martha Pryon.

Coliseum (Second Half)—Irene Ricardo—Van & Schenck—Nathane & Sully.

Franklin (Second Half)—Williams & Daisy—Jessie Reed—Harry Brown—Cook & Cliff Orchestra.

Hamilton (Second Half)—Higgins & Bates—Wells, Virginia & West—Mary Haynes—Sherwin Kelly.

BROOKLYN, N. Y.

Flatbush—Freda & Anthony—Camillas Bros.—Victor Moore Co.—Mignon—Morton & Glass—Wilkens & Hughes.

Prospect (Second Half)—Raymond Wilber—Kovas & Goldner—Seed & Austin.

Rivera (Second Half)—Vanderbilts—Besthof & Messinger—Storm—Raymond & Mackay.

Greenpoint (Second Half)—Murray & Alan—Claude & Marion—Noel Lester Co.

Far Rockaway (Second Half)—Manhattan Society Orchestra—Murray & Oakland.

Henderson's, Coney Island (Second Half)—Eric Phillips Co.—Cupid's Close Ups—Donovan & Lee.

ALLENTOWN, N. Y.

Orpheum (Second Half)—Three Kirkillos—Nixon & Sans—Brown & Sisters—Anna Francis & Co.

AMSTERDAM, N. Y.

Rialto (Second Half)—The Newmans—Eddie Cassady—Taps—Wayne & Warren—Ibach's Entertainers.

ASBURY PARK, N. J.

Main Street (Second Half)—Daun & Scott—Dorothy Cameron Co.—Barrett & Cunneen—Comebacks.

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My latest and greatest issue; and that's going some. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Avenue, New York.

AUBURN, N. Y.

Jefferson (Second Half)—Melroy Sisters—Manning & Hal—Harry May—Johnny Coulon.

BAYONNE, N. J.

(Second Half)—Bernard & Beta—Lew Rice—Jack McKenna Co.—Calvin & O'Connor—Seven Purple Girls.

BOSTON, MASS.

Boston—Bohn & Bohn—Fargo & White—Elizabeth Brice—Babcock & Dolly—Buckridge Casey.

Scollay Sq.—Maxine & Bobby—Leon & Dawn—Sabbott & Brooks—Al Shayne—Liza & Shuffling Sextette.

Washington St.—Boggs & Wells—Babies—Liddell & Gibson—Royal Gascoynes.

BINGHAMTON, N. Y.

(Second Half)—The King Bros.—The Dance Gambol—Singing Three—Gibson & Price.

BRADFORD, PA.

(Second Half)—The Bam Bams—Goulet & Hall—Bensee & Baird—Six Anderson Sisters.

BROCKTON, MASS.

Strand (Second Half)—Van Cello & Mary—Arch Stanley—Allen & Canfield—Williams & Taylor—Louise Love & Co.

Gordon's (Second Half)—Burns & Allen—Polly & Oz—Fink's Mules.

CAMBRIDGE, MASS.

Central Square (Second Half)—LaToys Models—Norwood & Hall—Victor Hyde's Follies.

CANTON, OHIO

Weigand Troupe—Weston & Young—Victor Graff—Thank You, Doctor—Helen Stover—Nana Alexis.

CARBONDALE, PA.

Irving (Second Half)—Joseph Rankin—Howe & Howe—Margaret Ford—Lew Seymour Co.

CHESTER, PA.

Adgement (Second Half)—Morlin & Doran—Maurin Englin—Sinclair & Gasper—Little Driftwood—Redmond & Wells—LaFleur & Portia.

CLARKSBURG, W. VA.

(Second Half)—Hallen & Day—Nellie V. Nichols—Lew Wilson—Pot Pourri.

EASTON, PA.

Able Opera House (Second Half)—Furan & Evans—Justa Marshall Revue—Kelso Bros. Co.—DeLisle.

ELMIRA, N. Y.

(Second Half)—Tyler & St. Clair—Conn & Hart—Townsend Wilbur Co.—Morris & Shaw—Bostock's Riding School.

FALL RIVER, MASS.

Empire (Second Half)—Blanche Sherwood & Bro.—O'Brien & Josephine—Wm. Sisto—Dress Rehearsal—Mullen & Francis—Eva Fay.

FITCHBURG, MASS.

Cummings (Second Half)—Hinkle & Mae—Johnny Neff—Be Yourself—Elkins, Fall & Elkins.

GLOVERSVILLE, N. Y.

(Second Half)—Casa & Lehn—Earl & Matthews—Shafer, Weyman & Carr—Kelso & Demont—Bermuda Bound.

GREENSBURG, PA.

(Second Half)—B. A. Rolfe Revue.

HARRISBURG, PA.

Majestic (Second Half)—Chas. Withers Co.—Howard & Brockman—Ben Meroff Co.

HAVERHILL, MASS.

Colonial (Second Half)—Allman & Howard—Lehigh Delacy Co.—Joe Roberts—Hometown Follies.

HAZELTON, PA.

Feeley's (Second Half)—J. & H. Shields—Clayton & Clayton—Tom Kelly.

HOLYOKE, MASS.

(Second Half)—York & Mindella—Fritzi Scheff—Joe Darcy—Downey & Claridge.

HORNELL, N. Y.

(Second Half)—Frank & E. Carmen—Helene Moretti—Dobbs & Watkins—Loray.

ITHACA, N. Y.

(Second Half)—Larimer & Hudson—McFarland & Palao—Eddie Stanley Trio—Frisco Harmonists.

JAMESTOWN, N. Y.

(Second Half)—Sisters Arnette—Adams & Thomas—Ten Days—Walmsley & Keating—Reynolds Donegan Co.

JERSEY CITY, N. J.

Manillo Bros.—Dunley & Merrill—Nelson & Bailey.

JOHNSTOWN, PA.

(Second Half)—Lillian & H. Zelger—Davis & Dayne—Lynn & Lockwood—Great Johnson—Harold Backman Band—Betty Bruce Co.

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LANCASTER, PA.

Colonial (Second Half)—Witt & Winters—Adelaide Bell Co.—Claudie Coleman.

LAWRENCE, MASS.

Empire (Second Half)—Jahrle & George—Jane Dillon—Franklyn Ardell Co.—Dixie Four—Artistic Treat.

LEWISTON, ME.

Music Hall (Second Half)—Joe Daniles—Clayton & Clayton—Force & Williams—Phondell Four.

LONG BRANCH, N. J.

Broadway (Second Half)—Bob & Tip—Mabel Burke Co.—Lee & Mann—Virginia Serenaders.

LYNN, MASS.

(Second Half)—Parisiah Trio—Gertrude Barnes—Alexander & Fields—Teddy Claire Co.

MCKEESPORT, PA.

(Second Half)—Samsted & Marion—Lew Hawkins—Maisie Strange Co.—Hawthorne & Cook—Shura Rulowa Co.

MANCHESTER, N. H.

Palace (Second Half)—Laura & B. Dreyer—Rule & O'Brien—Howard & White—Janet of France—Four Casting Stars.

MEADVILLE, PA.

(Second Half)—Gardner & Aubrey—Barto & Clark—James J. Morton—Maisie, Helen & Daise.

MIDDLETOWN, OHIO

Gordon—Edouards—Palmer & Huston—Kee Tou Four—The Diamonds.

MONTREAL, CAN.

Imperial — Elly—Frosini—Willie Solar—Arthur Devoy Co.—Davis & Wopler—McDevitt, Kelly & Quinn.

MORRISTOWN, N. J.

Thirty Pink Toes—Jones & Johnson.

NANTICOKE, PA.

State—Young & Wheeler—Chas. Keating Co.—The Drug Clerk.

NEW BEDFORD, MASS.

Olympia (Second Half)—Hill & Hull—Potter & Gamble—Dave Ferguson Co.—Jones & Ray—Danny Dugan Co.

NEW BRITAIN, CONN.

(Second Half)—Meredith & Snooser—Chester & Devere—Johnny Clark Co.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—John Le Clair—Walsh Reed & Walsh—Moody & Duncan—Singer Midgets.

NEW LONDON, CONN.

(Second Half)—Dashington's Dogs—Jo Jo Dooley—Grey & Old Rose—The Jungle Bungalow.

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NO. ADAMS, MASS.

(Second Half)—Valda Co.—Nan Dawn—Anger & Packer—Bowers, Walters & Crooker.

NORWICH, N. Y.

Scanlon, Denno Bros. & Scanlon—Van Baldwin Trio.

ONEONTA

(Second Half)—Juvenile Frolics.

PASSAIC, N. J.

(Second Half)—Mildred Parker—Telaak & Dean—Nearly Married—Frankly Farnum—Ruiff & Elton.

PATERSON, N. J.

Majestic (Second Half)—Indoor Sports—Monroe Bros.—Paramount Four.

PAWTUCKET, R. I.

(Second Half)—Wm. Dick—Southern Four—Robert Henry Hodge—Hanlon & Howard.

PHILADELPHIA, PA.

Keystone—Boy & Boyer—Shaw & Lee—Pantheon & Sisters—Jimmy Lucas Co.—Maurice Diamond Co.

Germantown—Grella Co.—Melinda & Dade—Taylor, Howard & Them—Adanac Quartette—Yes Means No—Mlle. Modiste.

Wm. Penn (Second Half)—Billy Beard—Anderson & Graves—Demarest & Collete—Herbert's Dogs.

Grand—Florence Brady—Leavitt & Lockwood.

PITTSBURG, PA.

Victoria—Vee & Tully—Lamey & Pearson—Austin & Cole—Marie Sparrow—Morris & Townes—Three Barinas—Creedon & Davis—The Gilded Cage.

PITTSBURGH, PA.

Sheridan Square (Second Half)—Herbert Denton Co.—Nan Traveline—White, Black & Useless—Miss Cupid—Van & Belle—Ward & Oliver.

PITTSFIELD, MASS.

(Second Half)—Amy Dean Co.—Lane & Harper—Elaine & Marshall—Tom Howard & Lyons.

PLAINFIELD, N. J.

Plainfield (Second Half)—Jas. & E. James—Chas. E. Stowe—Drew & Vallie—Lydell & Macy—Adroit Bros.

READING, PA.

Majestic (Second Half)—Gilbert & Kennedy—Zeck & Randolph—Bryant & Stewart—Oddities of 1923.

SARATOGA, N. Y.

(Second Half)—McDonald & Oakes—Kennedy & Kramer—Jennier Bros.

SO. NORWALK, CONN.

(Second Half)—Lutes Bros.—Wm. Edmonds Co.—Neil McKinley—Four Madcaps.

STAMFORD, CONN.

(Second Half)—Royal Danes—Kerr & Ensign—Kennedy & Berle—Basil & Allen—Zemater & Smith.

STEUBENVILLE, O.

(Second Half)—John R. Van Arnam's Minstrels.

SYRACUSE, N. Y.

(Second Half)—Robinson & Boyle—Paul Brady—Stephens & Lovejoy—Princess Nai Tai Tai—Rainbow Six.

TRENTON, N. J.

Capitol (Second Half)—Caton Trio—Wm. Dornfield—The Awkward Age—Hath & Sperling—Local Band.

UTICA, N. Y.

Colonial (Second Half)—A. & G. Falls—Florence Hobson—King Tangle—Jarvis & Harrison—Joe Laurie.

WATERTOWN, N. Y.

Olympic (Second Half)—Murphy & Bradley—Tayler & Robbe—Golden Gate Synco—Marie & A. Clark—Ritter & Knapp.

WHEELING, W. VA.

(Second Half) — Victoria — Johnny Murphy — Tunes & Steps—Harrison & Darling—Fairy Tale Follies.

WHITE PLAINS, N. Y.

Lynn—Carr & Brey—Irene Riardo—Smythe & James—Frank Ward—Emily Fitzgerald Co.—Maker & Redford.

WILMINGTON, DEL.

Aldine (Second Half)—Dare Bros.—Bailey & Seed—Baxley & Porter—Brent Hayes—Kenney & Hollis—Bobby Pander Co.

YORK, PA.

Opera House (Second Half)—Stanley & Elva—Angel & Fuller—Claire Vincent Co.—Four Minors—Rupert Ingalcese Co.

YOUNGSTOWN, O.

(Second Half) — Lew Wilson Co. — Ardelle Cleaves—Florence Reynolds—Three Voices—Barnum Was Right.

MORPHINE FREE YOURSELF SEND FOR INFORMATION DR. QUAYLE SANITARIUM, Dept. 904 MADISON, OHIO

WINSTON-SALEM

(Second Half)—Clinton Sisters—Larry Comer—Hugh Emmett & Co.—Oscar Lorraine & Co.—Tan Araki Trio.

CHARLOTTE AND ROANOKE

Beeman & Grace—Ethel Hopkins—Thornton & King—Casting Campbells.

ROANOKE AND CHARLOTTE

Brent & Partner—Douglas & Earl—Doree's Celebrities—Ray & Hilliard.

NORFOLK AND RICHMOND

The Seebacks—Bert Levy—Pinto & Boyle—Eva Shirley & Band.

NASHVILLE, TENN.

(Second Half)—Harry LaMore & Co.

CHATTANOOGA, TENN.

(Second Half)—Lynn & Thompson—Gene Morgan—Sampson & Douglas—Pisano & Lindauer—Princess Wahletka.

GREENVILLE AND AUGUSTA

Paull—DeGlynn & Adams—Frank Quinn & Co.—Jos. Diskay & Co.—Movie Masques.

SAVANNAH AND JACKSONVILLE

Rose & Ross—Green & Parker—Bob Anderson & Pony—Texas Four—Thomas & Akers.

JACK KNOX
(alias Tierney) Call up Sunset 8758 at once.

JACKSONVILLE AND SAVANNAH

Cornell, Leona & Zippy—Combe & Nevins—Robert Reilly & Co.—Rena Arnold & Co.—Wilfred DuBois.

WEST PALM BEACH AND MIAMI

Genaro & Gold—Dixie Hamilton—Hal & Francis — Shriner & Fitzsimmons — Kavanaugh & Everett.

TAMPA AND LAKELAND

The McIntyres—Ed. Lowry—Hyams & Evans—Shone & Squires—Seven Brown Girls.

RICHMOND AND NORFOLK

Niacahua—Jos. K. Watson—Ona Munson & Boys.

ATLANTA AND BIRMINGHAM

Frank Wilson—Ray Snow & Norine—Faye & Donnelly — Carlton & Bellew — Dorothy Byton Revue.

BIRMINGHAM AND ATLANTA

Chas. Ledeger—Brown & Lavell—Browning & Davis—Embs & Alton—Dolly Davis Revue.

BATON ROUGE AND SHREVEPORT

Mang & Snyder—Hall & Dexter—McCormick & Wallace—Bobbe & Stark—Jimmy Joy's Entertainers.

NEW ORLEANS AND MOBILE

Beege & Quepee—Jack Sidney—Gilfoyle & Lange—Will & Mary Rogers—Burt & Holtsworth.

MOBILE AND NEW ORLEANS

Dixon, Lynch & Gins—Davis & Bradner—John R. Gordon & Co.—Leo Beers—Alva DeRoss & Co.

NASHVILLE AND LOUISVILLE

Langford & Fredericks—Elm City Four.

LOUISVILLE AND NASHVILLE

Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Gossman Sisters & Foley.

NASHVILLE

(First Half)—Merritt & Coughlin—Bernard & Merritt—The Longfields.

CHICAGO KEITH OFFICE

Week of April 29, 1923

CINCINNATI, OHIO

Palace—The Philomars—Egbert Van Alstyne—Keller & Bernard—Black-Eyed Susans—Edwards & Besley—Cunninham-Bennett Co.

CLEVELAND, OHIO

Hippodrome—Jack Hanley—Allen & Kent—Harry Rappi.

DAYTON, OHIO

Keith's (First Half)—Jean Middleton—Langford & Fredricks. (Second Half)—Gordon & Day—Johnny Wright Revue.

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Sole Distributors: GEO. BORGFELDT & CO., 16th St. and Irving Pl., New York

DETROIT, MICH.

La Salle Garden (First Half)—Ward Baker Co.—Pair of Deuces—Big City Four. (Second Half)—Gillette & Rita—Mlle. Vanity Co.—Stanley & McNab.

EVANSVILLE, IND.

Strand (First Half)—Weber Girls—Black & O'Donnell—Melody & Steps—Four Volunteers—Joe Melvin. (Second Half)—Eary & Eary—Hughes Duo—Murphy & Clark—Berzacs Circus.

FORT WAYNE, IND.

Palace (First Half)—Gillette & Rita—Wells & Winthrop—Stanley & McNab—Venetian Five. (Second Half)—Rose O'Hara—Bender & Armstrong.

HUNTINGTON, IND.

Huntington—Jean Middletown—De Witt, Burns & Torrence.

INDIANAPOLIS, IND.

Palace (First Half)—De Witt, Burns & Torrence—Kingston & Ebner—Gordon & Day—Hill & Cameron—A. Alexander Co. (Second Half)—Niobe—Frankie Kelsey Co.

KOKOMO, IND.

Strand (First Half)—Irene Trevette—Morgan & Gates—Three Renards—Al Burns Co. (Second Half)—Joe Melvin—Coulter & Rose—Four Volunteers—Vissor Trio.

LEXINGTON, KY.

Ben Ali (First Half)—Casson Bros. & Marie—Knapp & Cornelli. (Second Half)—Southern Revue.

LIMA, OHIO

Faurot O. H.—Dailey Bros.—Ward Baker Co.—Pair of Deuces—Mills & Duncan.

LOUISVILLE, KY.

National (First Half)—Johnny Wright Revue—Perle Frank—Niobe. (Second Half)—Cassou Bros. & Co.—Knapp & Cornelli.

PADUCAH, KY.

Orpheum (First Half)—Eary & Eary—Murphy & Clark—Reddington & Grant. (Second Half)—Hughes Duo—Valentine Vox—Johnny Regay Co.

RICHMOND, IND.

Murray (First Half)—Lucy Bruch—Bender & Armstrong—Marie Russell & S.—Ethel Parker Co. (Second Half)—Collins & Hill—Mahoney & Cecil—Rubini Sisters—Frances, Ross & D.

TERRE HAUTE, IND.

Liberty (First Half)—Collins & Hill—Ben Nee One—Hart, Wagner & E.—Viller Trio. (Second Half)—Irene Trevette—Melody & Steps—Morgan & Gates—Class, Manning & Co.

WESTERN VAUDEVILLE

Week of April 29, 1923

CHICAGO, ILL.

Majestic — Australian Axmen — Stuart Girls — Raymond Bond & Co.—Ward & Dooley—Fitch's Minstrels—Bob Murphy—Aeroplane Girls.

Kedzie (First Half)—Roberta & Wilfreda—Holliday & Willette—Sam Leibert & Co.—Elliott & LaTour—Four Girton Girls. (Second Half)—Wells & Winthrop—Hart, Wagner & Eltis—Johnny's New Car.

Lincoln (Second Half)—Ray & Edna Tracy—Schwartz & Clifford.

Englewood (First Half)—Catherine Sinclair & Co.—Ray & Edna Tracy—Schwartz & Clifford.

WANTED AT ONCE

Strong cornetist playing Saxophone; Bass or Baritone preferred; or any other; state which. Long season vaudeville. Rehearsals now. Wire height, weight, age, lowest salary.

F. BROOKS

Plymouth Hotel, New York City

(Second Half)—Lawton—Tyler & Crolius—Hickey & Hart Revue—Hyams & McIntyre.

ABERDEEN, S. D.

Orpheum—Nixon & Norris—Bell & Van.

BLOOMINGTON, ILL.

Majestic (First Half)—Frank De Voe & Co.—Morton-Jewell Four. (Second Half)—John & Nellie Olms.

BOONE, IOWA

Lyric—Mack & Salle—Hackett & Beach.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Gibson Sisters & Grady Fisher & Gilmore—The Florenis.

FARGO, N. D.

Grand (First Half)—Nixon & Norris. (Second Half)—Frank Farron—Leona Hall's Revue.

GALESBURG, ILL.

Orpheum (First Half)—Will J. Ward—Favorites of the Past. (Second Half)—Stanley, Doyle & Reno—Simpson & Dean—Jordan Girls.

GRAND FORKS, N. D.

Orpheum (Friday & Saturday)—Berger & Seamon.

GRAND ISLAND, NEB.

Majestic (Sunday)—De Lorto & Richards—Billy Miller & Co. (Thursday, Friday & Saturday)—Tudor & Stanton—Wallace & Clyde—Three Melvin Bros.

GREEN BAY, WIS.

Orpheum—Dave & Tressie—Lambert & Fish—McGoods Lensen & Co.

(*Continued on page 29*)

JUST OUT

McNALLY'S BULLETIN No. 8

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

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12 ROARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

39 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.

ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.

RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

4 CHARACTER COMEDY SKETCH. A scream from start to finish.

9 CHARACTER BURLESQUE entitled "Oh! Papa." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.

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81 E. 125th St., New York

SPECHT COMPLAINS TO N. V. A.

Paul Specht last week complained to the N. V. A. that material alleged to have been originated by him was being plagiarized by Dr. Hugo Riesenfeld in the latter's act at the Palace Theatre. Specht, in a letter to Henry Chesterfield, stated his case and asked that Riesenfeld be stopped from using it. Specht's letter follows:

My Dear Mr. Chesterfield:

Under date of December 7, No. 2656, I registered the material plan and outline of my act, which has been followed by me in detail since our opening at the Coliseum Theatre on December 11, 1922.

Since then there have been several infringements without any protest from me. Last week Dr. Hugo Riesenfeld appeared at the Palace with his Rivoli and Rialto orchestra and practically duplicated every original idea of my act. He not only used my idea of interpreting a popular American number as played in foreign countries but imitated other protected material.

Please give this matter your immediate attention and put a stop to this leader's plagiarism, as legitimate N. V. A. vaudeville acts should not suffer from the invasion of the movie orchestra leaders who imitate the vaudeville orchestras who gave vaudeville patrons "classical jazz" a long time ago.

Thanking you, I am,

Cordially yours,

(Signed) PAUL SPECHT.

Specht, who appeared in Baltimore last week, having been held over for a second week, met with considerable success there, playing at the Shriners' dinner tendered to the Mayor of Baltimore, and being the guests of the Baltimore Orioles at the opening game.

"JOSH" DALY WITH YERKES

"Josh" Daly, formerly booking manager for Harry Yerkes, after leaving the orchestra directorate for a time to go out in advance of Harry Lauder, is now back with Yerkes again and will go out in advance of the Happy Six. This Yerkes combination was supposed to open in vaudeville but cancelled their time and instead will make an all-summer tour that will keep them busy up until October 15.

The combination, although keeping the name "Happy Six," will be increased to nine men. After October 15 Yerkes is planning to send the men on a concert tour in conjunction with one or two concert singers of prominence.

The S. S. Flotilla Orchestra is now playing its fifth week at Grauman's Theatre, Los Angeles, but will return to New York shortly and be seen in or around the city in a summer hotel position.

CONWAY FOR WILLOW GROVE

Patrick Conway and His Band opens the Willow Grove Park season on May 18, with a four-week engagement. John Phillip Sousa's engagement will terminate the season at the park and will be for the final five weeks of the season with the exception of the last day, which falls on a Sunday and on the heels of another date. For the final day of the season Sousa has arranged to have Francis W. Sutherland and his Seventh Regiment Band of New York play there in his place.

SATTERFIELD IN NEW YORK

Tom Satterfield, who closed last week at the Hotel Lorraine, Philadelphia, was in New York last week laying his plans for the summer. Satterfield, who played at Martin's Cafe, Atlantic City, all last summer, will return there on May 1 with a combination of six pieces. He will keep the orchestra at that size until about the middle of June, when, if business warrants, he will increase the size of the combination to nine or ten men.

ORCHESTRA NEWS

CHICAGO PAY RAISE ASKED

The Chicago Musicians' Union last week served notice on the Chicago Symphony Orchestra that the musicians will demand an increase of 25 per cent in their salaries next season. The Orchestral Association, which manages the affairs of the Chicago Symphony, replied that inasmuch as it suffered a deficit of $70,000 during the past season it is not in a position to increase the burden and will be unable to meet the demands of the musicians.

The Chicago Symphony Orchestra was founded thirty-two years ago, in 1891, and this is the first time since its inception that any open differences have occurred between the association and the players. Salary disputes have hitherto been settled amicably by arbitration and in a manner considered fair to both sides.

No contracts for the coming season have been sent out and subscribers have been informed that their subscriptions are accepted contingent upon there being another season. After the final concert of the season last Sunday the orchestra was technically disbanded and the state of affairs is regarded as serious by all those connected with the enterprise.

LANNIN BACK AT ROSELAND

Joseph Lannin and his orchestra, direct from the Rosemont Dance Hall in Brooklyn, opened at Roseland, New York, on Saturday night, following Mal Hallett and his orchestra, which combination left for Hartford that afternoon. Joseph Lannin with his eight-piece combination had been appearing at Rosemont for the past two seasons and will remain at Roseland as long as the business holds up. During the Summer both Joseph Lannin's and Sam Lannin's orchestras will be partially reduced but both will again be augmented when the Winter season starts again.

CARR FOR ATLANTIC CITY

Jimmy Carr and his Golden Gate Orchestra, which has been appearing in vaudeville both in New York and through the Middle West for the past six months, last week signed a contract for the El Cadia Cafe, Atlantic City, for the coming Summer. The El Cadia is the former Hotel Blackstone Grill, and Carr opened there with his present combination early last Summer for five weeks and was held over for the entire Summer.

PARKER IN NEW ACT

Don Parker and his Vernon Country Club Orchestra opened in vaudeville Monday, breaking in their new act at one of the smaller Keith houses. This combination has been together for a number of years and formerly appeared under the direction of Paul Whiteman, Inc. They will appear in vaudeville for several weeks and will then open at one of the local cafes for the Summer.

LOPEZ FOR BUFFALO

Vincent Lopez and his Pennsylvania Hotel Orchestra will leave the Pennsylvania Hotel immediately after the show on the evening of May 13, take a special train and open at Shea's Buffalo the following afternoon. They will be headlined for the week at Shea's and will then play for the official opening of the new Buffalo Statler Hotel on the evening of May 19.

NICHOLS TO DIRECT FOR COHAN

George Nichols, for many years director of the orchestra on the Ziegfeld Roof and more lately connected with several musical comedies, has been appointed musical director for George M. Cohan's new production, "The Rise of Rosy O'Reilly." and will open with that show in Boston early in June.

RIESENFELD GOING TO EUROPE

Hugo Riesenfeld, musical director of the Rialto and Rivoli motion picture theatres, is booked to sail for Europe Wednesday, May 25, on the S. S. *Paris*. He will remain abroad for several weeks taking a long deferred vacation.

RAPP ANNOUNCES PLANS

Barney Rapp, leader of the orchestra at the Hotel Chase, St. Louis, was in New York last week and announced his plans for the next six months. Rapp, who was booked at the Hotel Chase by the Whiteman offices seven months ago for three months and whose contract was twice renewed, has been again held over at this hotel and will remain there for six months more. The billing of the orchestra has been changed from "Paul Whiteman's Hotel Chase Orchestra" to "Barney Rapp's Hotel Chase Orchestra, Direction of United Orchestras, Inc."

Starting with May 1 the orchestra will play on the roof of the hotel, which is situated on the tenth floor of the building and is capable of holding approximately 800 couples. All the members of the orchestra live at the hotel, which is opposite Forest Park, and, in their spare time, play golf, tennis, go horseback riding or play baseball in the park. A baseball team has been formed among the members of the orchestra that will play teams from other hotels and orchestras.

Rapp's orchestra has been under Whiteman management practically since the Whiteman offices opened. They formerly appeared at the Pavilion Royal and from there went to the Boardwalk, where they appeared with great success until they left for the Hotel Chase. The orchestra is composed of ten men, most of them from New York.

HAVANA BAND AT COLONIAL

Lieutenant Felix Ferdinando and his Havana Orchestra opened at the Colonial Theatre on Monday night, showing the act to downtown vaudeville patrons for the first time. Since the act opened it has been considerably changed and now is one of the finest orchestra acts, both from the point of view of staging as well as musically, that has been heard in New York in some time. The majority of the men in the Havana Orchestra have come direct from a long run at the Hotel Almandares, Havana, Cuba, where they were the sensation of the season.

The orchestra will continue in vaudeville for several weeks before opening at one of the seashore resorts for the Summer. Lt. Ferdinando, during the war, had the honor of leading the 100-piece band at the opening of the Pershing Stadium, and directed both dance orchestras and military bands at many of the diplomatic and military functions in Paris at the time.

COLEMAN WITH VALENTINO

Gregory Coleman and his orchestra continue to play the one-night tour that has been arranged in conjunction with Rodolf Valentino and his wife, Winifred Hudnut. Last week they played to a great crowd in the Armory in Newark, and this week are appearing at Fall River and through New England. The tour has already lasted about four months and is booked ahead indefinitely. The orchestra plays for the dancing of the screen favorite and also for a special contest that is held later and at which Valentino acts as judge and presents a silver loving cup to the winning couple.

DAVIS ORCHESTRA IN ACT

Meyer Davis' Monte Carlo Orchestra opened in vaudeville on Monday at Keith's Palace Theatre, Staten Island. This band has been in vaudeville before with the Monte Carlo Revue, but now goes out as an individual act for the first time. It is probable that they will be seen in a hotel engagement in or near New York during the Summer.

MARVIN IN NEW POSITION

Frank Marvin, formerly manager of the orchestra department of Stark & Cowan, has been engaged in a like capacity by the new firm of Clarke & Leslie at 1591 Broadway.

ORCHESTRAS OFF LOEW TIME

Band acts are through on the Loew time for the rest of the season and until late next Fall, according to booking managers in the Loew offices. The executives state that the Loew houses have been playing several wonderful bands during the past season, including Alex Hyde, Charles Strickland, Paul Specht and others of prominence and that unless they can get an orchestra of unusual merit, a name orchestra of national reputation, it would be foolish for them to put out any orchestra at all.

The claim is made that the bills have been over supplied with orchestras in any event and that the audiences in Loew houses have not showed the same appreciation of late for acts of this kind that they did formerly. Even if an act that is a sensation because of its staging or name should be engaged for the Loew time now it would not prove feasible to book it as the business will shortly fall off as it usually does during the Summer months and the houses will not be able to pay the act the salary it should command.

Next Fall, if the audiences still show the same appreciation of orchestra acts, five or six acts of this kind will be booked, but they will be highly individual, well-paid, and devoted entirely to vaudeville, with no side work to interfere with the theatrical engagement. These acts will be sent out, with suitable intervals, over the Loew time, the booking managers figuring in that way the public demand will be kept up and the audience made to appreciate a good orchestra when it appears.

FROST BACK FROM BERMUDA

Chester E. Frost and his orchestra have just returned to New York after a successful season of four months at the Hamilton Hotel, Hamilton, Bermuda. Frost and his six men have been together for the past five years under the name of Chester Frost's Bostonians and have established an excellent reputation for versatility. While in Bermuda the orchestra was the hit of the season and made a good many influential friends. They have been asked to return next season and probably will do so. Clare Briggs, cartoonist with the New York *Tribune*, met Frost in Bermuda and made his orchestra the subject of several cartoons which were extensively syndicated through the States.

Frost and his men are spending a week at home before coming to New York to begin work on a summer engagement in this locality.

ORCHESTRA MEN IN SUIT

Paul Specht, orchestra man, filed suit last week in the Third District Municipal Court against Ernest Golden, orchestra leader, for $1,000 damages and breach of contract.

In his complaint, Specht alleges that Golden contracted in November, 1922, to make 25 special arrangements of songs for him at the rate of $50 each. On January 3, according to Specht, Golden refused to make any more arrangements and has since failed to make any as per terms of the agreement. At the time that the contract was made, Golden was connected with the Paul Specht offices as one of his leaders, but a controversy has arisen since as to whether or not the Golden orchestra is a Specht unit.

HYDE ON KEITH TIME

Alex Hyde and his orchestra, following their long route over the Loew time, will open for Keith in Brockton, Mass., on May 14, and will then continue over the Keith Circuit until they are ready to start their Summer work. This orchestra has been together since early last Spring, and, following several weeks on the Loew time, went to the Hotel Shelburne, Atlantic City, where they played during the Summer. It is possible that they will again appear at the Shelburne this Summer.

The Story the Petals Told

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A BREEZE FROM THE ORIENT
NOW PLAYING B. F. KEITH CIRCUIT

DIRECTION: Lew Golder, Artie Pearce } B. F. KEITH CIRCUIT
Jack Potsdam, Jack Fauer } LOEW and INDEPENDENT

VAUDEVILLE BILLS

(Continued from page 27)

JOLIET, ILL.

Orpheum (First Half)—O'Connor Sisters—Chamberlain & Earle—Collins & Hart. (Second Half)—Mason & Scholl—Jack George Duo—Jarvis Revue.

JOPLIN, MO.

Electric (First Half)—Walter Baker & Co.—Monte & Lyons. (Second Half)—Foch Four.

KANSAS CITY, KAN.

Electric (First Half)—Waiman & Berry—Page, Hack & Mack. (Second Half)—Bobby Jackson & Co.—Lubin & Lewis.

KANSAS CITY, MO.

Globe (First Half)—Sinclair & Gray—Hollywood Frolics—La Salle Trio. (Second Half)—Trenell Trio—Richardson Bros. & Cherry—Jimmy Ashley—Sylvia Dayne & Co.

LA CROSSE, WIS.

Rivoli—Frank Farron—Leona Hall's Revue.

LEAVENWORTH, KAN.

Orpheum (Sunday) — Trenell Trio — Richardson Bros. & Cherry—Jimmy Ashley—Sylvia Dayne & Co.

LINCOLN, NEB.

Liberty (First Half)—Three Melvin Boys—De Lorto & Richards—Billy Miller & Co.—Leo Haley—Birds of Paradise. (Second Half)—Mack & Salle—La Graciosa.

MILWAUKEE, WIS.

Majestic—Grace Ayers & Bro.—Rose & Thorne—Rodero & Brown—Big Jim—Johnson Bros. & Johnson—Brownlee's Hickville Follies—Chandon Trio.

MINNEAPOLIS, MINN.

Seventh Street—The Earls—France & Jerome—Otto & Hammer—Revue Resplendent—Hickman Bros.

NORFOLK, NEB.

Auditorium (Sunday)—Three Melvin Brothers—Leo Haley—Birds of Paradise. (Friday & Saturday)—Du Ball & McKenzie—Gordon & Spain—Four Songsters.

OSHKOSH, WIS.

Grand Opera House—Roattino & Barrette—Lambert & Fish.

PEORIA, ILL.

Orpheum (First Half)—John & Nellie Olms—Local—Jack George Duo—Gladys Delmar & Boys—Four Tamakis. (Second Half)—Spencer & Williams—Catherine Sinclair & Co.

QUINCY, ILL.

Orpheum (First Half)—Stanley, Doyle & Reno—Simpson & Dean—Jordan Girls. (Second Half)—Will. J. Ward—Favorites of the Past.

RACINE, WIS.

Rialto—Wilson Aubrey Trio—Gaffney & Walton—Middleton & Spellmeyer—Four Girton Girls.

ST. JOE, MO.

Electric (First Half)—Mack & Velmar—Lubin & Lewis—Four Roses. (Second Half)—Page, Hack & Mack—Three Minstrels—Leo Haley—Birds of Paradise.

ST. LOUIS, MO.

Columbia (First Half)—LeVere & Collins—Gaffney & Walton—Bobby Brewster—Valentine Vox. (Second Half)—Hollywood Frolics—Jones & Sylvester.

Rialto (First Half)—Wilson Aubrey Trio—Love Twins—Tyler & Crolius—Hickey & Hart Revue. (Second Half)—Holliday & Willett.

Grand — Alberto — Hager & Goodwin — Allen's Minstrels—Moore & Fields—Ned Nestor & Co.—Miller, Packer & Selz—Annabelle—Coscia & Verdi—Peggy Bremen & Bro.

SIOUX CITY, IOWA

Orpheum (First Half)—Aerial Valentines—Howard & Clark—La Grasciosa. (Second Half)—Billy Miller & Co.—Four Fords.

SOUTH BEND, IND.

Palace (First Half)—Coulter & Rose—Hyams & McIntyre—Stanley Chapman. (Second Half)—Robinson & Pierce—Les Gellis.

SPRINGFIELD, ILL.

Majestic (First Half)—Perez & Marguerite—Fisher & Gilmore—Willard Jarvis & Co.—The Florenis. (Second Half)—Yost & Clady—Love Twins—Hickey & Hart Revue—Four Tamakis.

SPRINGFIELD, MO.

Electric (First Half)—Foch Four. (Second Half)—Walter Baker & Co.—Monte & Lyons.

TERRE HAUTE, IND.

Hippodrome (First Half)—Yost & Clady—Rubini Sisters—Les Gellis. (Second Half)—Perez & Marguerite—Desley Sisters & Co.

TOPEKA, KAN.

Novelty (First Half)—Trenell Trio—Richardson Bros. & Cherry—Jimmy Ashley—Sylvia Dayne & Co. (Second Half)—Le Lorto & Richards—Mack & Velmar—Four Roses.

MARCUS LOEW CIRCUIT
Week of April 22, 1923

NEW YORK CITY

American (First Half)—Maxine & Bobby—Ruth Davis—Verdi & Glenn—Dinus & Belmont Revue—Harris & Holly—Marston & Manley—Fern, Bigelow & King. (Second Half)—Same E. Mann—Bayes & Smith—Joe Stanley & Co.—Stevens & Brunelle—White, Black & Useless—Sweeney & Walters—Melnotte Duo.

Orpheum (First Half)—Criterion Four—Mason & Cole Revue—Celia Weston & Co.—Roy & Arthur. (Second Half)—Mabel Drew—Phil. Baker Amaranth Sisters.

National (First Half)—Billy Kinkaid—Stevens & Brunelle—Jordan, Saxton & Co.—Berry & Lancaster—Kirksmith Sisters. (Second Half)—Archie, Onri & Dolly—Flo & Ollie Walters—Frey & Jordan—Emily Darrell—Billy Gerber Revue.

Greeley Square (First Half)—Hashi & Osai—Artie Nolan—Bayes & Smith—Louise Carter & Co.—Lehr & Kennedy—Homer Girls & Co. (Second Half)—Radium Visions—Ross & Edwards—O'Connor & Clifford—Dinus & Belmont Revue—Sossman & Sloane—Hubert Dyer & Co.

Delancey Street (First Half)—Radium Visions—Simms & Wynne—Sam E. Mann—Chas. Rogers & Co.—Bernard & Townes—Carlos Circus. (Second Half)—Harris & Holly—Lehr & Kennedy—Jordan Saxton & Co.—Barry & Lancaster—Stanley & Alva.

Boulevard (First Half)—Faynes—White, Black & Useless—Laurie Ordway & Co.—Evelyn Phillips & Co. (Second Half)—Billy Kinkaid—Stutz & Bingham—Jack Hallen & Co.—Moss & Frye—Homer Girls & Co.

State (First Half)—Hubert Dyer & Co.—Dreon Sisters—Sossmon & Sloane—Stars Record—Clifton & DeRex—Amaranth Sisters. (Second Half)—Fern, Bigelow & King—Britt & Clifford—Miller & Bradford—Clifton & DeRex—Jack Connor's Revue.

Avenue B (First Half)—Krayono Radio Co.—Stutz & Bingham—Trovoto—Basil & Allen—Day at Coney Island. (Second Half)—Toyland Follies—Roy & Arthur—Al Wilson—Walter Manthey & Co.

Lincoln Square (First Half)—Fletcher & Pasquale—O'Connor & Clifford—Jack Hallen & Co.—Stutz & Bingham—Ishikawa Japs. (Second Half)—Faynes—Dreon Sisters—Louise Carter & Co.—Bernard & Townes—Will. Stanton & Co.

Victoria (First Half)—Melnotte Duo—Hidden Voices—Stranded—Bert Hanlon—Jack Connor's Revue. (Second Half)—Ishikawa Japs—Delbridge & Gremmer—Vine & Temple—Jennings & Dorney—Five Kirksmith Sisters.

Palisade Park (Saturday & Sunday)—Ecko & Keyo—Recoycle & Oskford—Peters & Le Bluff.

BROOKLYN, N. Y.

Palace (First Half)—Lilian Steele & Co.—Al Wilson—Moran & Wiser. (Second Half)—Basil & Allen—Trovoto—Alexander, Girls & Co.

Metropolitan (First Half)—Leach LaQuinlan Trio—Flo & Ollie Walters—Newhoff & Phelps—Jennings & Dorney. (Second Half)—Hidden Voices—Morley Sisters—Mason & Cole Revue.

Gates (First Half)—LeHoen & Dupreece—Ross & Edwards—Miller & Bradford—Vine & Temple—Joe Stanley & Co. (Second Half)—Maxine & Bobby—Laurie Ordway & Co.—Stranded—Newhoff & Phelps—Naomi & Brazilian Nuts.

Fulton (First Half)—Archie, Onri & Dolly—Delbridge & Gremmer—Grey & Byron—Moss & Frye—Billy Gerber Revue. (Second Half)—LaHoen & Dupreece—Bert Hanlon—Stars Record.

Warwick (First Half)—Berdie Kraemer—In the Future—Clayton & Lennie—Toyland Follies. (Second Half)—Krayono Radio & Co.—Sperling & Bell—Herman Berrens—Day at Coney Island.

Astoria (First Half)—Stanley & Alva—Mabel Drew—Frey & Jordan—Phil. Baker—Gordon, Girlie & Gordon. (Second Half)—Leach LaQuinlan Trio—Simms & Wynne—Marston & Manley—Chas. Rogers & Co.—Celia Weston & Co.—Evelyn Phillips & Co.

BALTIMORE, MD.

Hippodrome—Maud Ellet & Co.—Chick & Tiny Harvey—Matthews & Ayres—Larry Harkins & Co.

BOSTON, MASS.

Orpheum — Lillian Morton — Tuck & Clare — Toomer & Day—McCoy & Walton—Alex. Hyde's Orchestra.

BUFFALO, N. Y.

State—Alvarez Duo—Jean Boydell—Mr. & Mrs. N. Phillips & Co.—Clark & O'Neill—Will. Morrissey & Movie Stars.

CLEVELAND, OHIO

Loew's—Pickard's Seals—Green & Myra—Frank Ford & Co.—Alton & Allen—Cosmopolitan Dancers.

HOBOKEN, N. J.

Loew's (First Half)—Bob Carney—Franklin & Peggy—Fletcher, Janita & Dolan. (Second Half)—Berdie Kraemer—The Broken Mirror—Chas. Leonard Fletcher—The Duponts.

LONDON, CAN.

Loew's (First Half)—Little Pippifax & Co.—[illegible]

FEATURES AT PARADISE

RYE, N. Y., April 23.—Paradise Park, which is but twelve miles from New York City, has one of the most magnificent front and entrance arches ever placed in front of a park. The park also has over 800 feet of board walk. There are fifty-six stores and concession stands, nearly all occupied. A Whip, Carrouselle, Circle Swings, Dodgem, Race-O-Way and Pony Track are some of the other attractions. Miller and Baker are now building a Giant Roller Coaster, which is said will be the most sensational ride ever put out by this firm.

PAUL TURNER RETURNS

Paul N. Turner, chief counsel of the Actors' Equity Association, who recently recovered from a siege of illness and has been recuperating at Galveston, Texas, has returned to town and is ready to continue his official duties.

RUDLOFF BROS. OPEN

Rudloff Bros. opened their Exposition Shows with Rides and Concessions at Tottensville, S. I., New York, Thursday, April 19, and will close here the first week in May and join the Standard Amusement Exposition with their rides and concessions.

BOOM AND METZ OPENING

Morris Boom and Heddy Metz left New York City this week with their rides for Niagara Falls, N. Y., to join the Knickerbocker Shows, which open there Friday, April 27. Mr. Metz will also have his ten in one and a string of concessions.

MOORE SHOW CLOSING

The John W. Moore Indoor Circus will close the season at New Haven, Conn., April 28. The circus has had a wonderful winter. Last week they closed an engagement at Altoona, Pa., and turned them away at every performance.

FITZGERALD IN N. Y.

Harry Fitzgerald, an old-time circus man and now connected with the Keith House at Greenville, S. C., passed through New York last week on the way to his old home in Ogdensburg, N. Y.

STANDARD SHOWS OPENING

The Standard Exposition Shows, Phil. Hamburg manager, which was recently organized by Phil. Hamburg, James Lent and T. Slaine, will open at Yonkers, N. Y., Saturday, May 5.

GERARD SHOWS START

The Gerard Greater Shows opened their 1923 season at Yonkers, N. Y., Saturday, April 28, making the third show in Yonkers this season.

A. Rubin, who left here last winter with the World's Standard Shows, Hughes, Kitz and Hamilton, managers, for a South American tour, has left that organization and is now connected with the Havana Park, Havana, Cuba. Mr. Rubin is now in New York looking over several novelties which he will take back to Cuba with him.

THOMPSON & COVAN

In last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

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Direction ROSE & CURTIS
This week April 23, B. F. Keith, Washington

DEATHS

MRS. MINNIE WALSH TOWNE, retired concert singer, died on Monday of last week, at her home, 255 Penn street, Brooklyn. As Minnie Walsh she sang in leading churches in Manhattan and Brooklyn in later years.

Miss Walsh came into fame early in her career when a member of the chorus of Gilbert and Sullivan's "Pirates of Penzance" at the old Fifth Avenue Theatre, New York. The prima donna became ill and the chorus singer took her part, performing with unusual artistry.

She went on tour for two years in the same role and later toured both Canada and the United States with Emma Juch in concert. She is survived by two brothers and a sister.

JAILED FOR CHEATING AUTOMAT

Sigbund Stern, an actor who had small parts in "Blue Paradise," "The Passing Show of 1915," and the Hippodrome, but who has not been connected with any theatrical enterprise for several years, was arrested on Monday and in Special Sessions before Justices Herbert, Salmen and Voorhies, sentenced to 30 days in the workhouse for attempting to cheat the Automat.

Stern, who had failed as an actor and had lost a good deal of money around the race-track, had made the acquaintance of a sailor on a German ship and from him purchased several dollars' worth of German pfennigs. This coin, although worth only about four one-thousandths of a cent, is about the size and shape of an American nickel and Stern used the pfennigs in the Automat slot instead of the American coin, until detectives, on the watch for the one who was doing this particular form of cheating, caught him in the act. Stern had figured that, taking the rate of exchange into consideration, $1 worth of pfennigs would feed him for over a month.

BIG CELEBRATION FOR LINI

CHICAGO, April 21.—Many pr theatrical and society people gath the Tiger Room of the Sherman last Sunday evening to celebrate ver wedding anniversary of Mr. an Adolph Linick. Mr. Linick is a r of the firm of Jones, Linick and Sc pioneer theatre owners of Chicago.

Among the prominent guests were: Mr. and Mrs. Aaron Jone and Mrs. Peter J. Schaefer, M Mrs. Adolph Zukor, Mr. and Mrs. M Loew, Mr. and Mrs. Nathan Asche and Mrs. John J. Jones, Mr. and Henry L. Newhouse, Judge and Joseph Sabath, Mr. and Mrs. S Schweitzer, Mr. and Mrs. Will H. Mr. and Mrs. Leonard H. Wolf, M Mrs. Ralph T. Kettering, Mr. and David Braham, Mr. and Mrs. Norn Field and Mr. and Mrs. Sidney We

There were 170 guests there fo dinner at 6 P. M. which was follow dancing and a cotillion. It was one most elaborate parties given in Cl in many months.

"THE APACHE" COMING I

"The Apache," a new play in a pro and three acts by Josephine Turck B will open at the Punch and Judy Th on Monday evening, May 7. The pla a subtitle, "Thoughts Are Things," sheds no light on its nature.

REYNOLDS GOES TO EUROPE

James Reynolds, creator of scenic investures was dispatched to Europe last Saturday by Florenz Ziegfeld, Jr., for the purpose of obtaining novelties for the next Ziegfeld Follies which will be produced this Summer.

MUSICIANS' TROUBLES STILL ON

A heated discussion took place at the meeting of the Mutual Musical Protective Union, formerly local 310 of the American Federation of Musicians which began at midnight Tuesday and continued until early this morning over the stand which the organization would take on the discharge of Abe Nussbaum, secretary of the organization, from the orchestra of the Astor theatre last week. The night of Nussbaum's discharge the other men in the orchestra walked out with him and Weiner Jannsen, composer of "Lady Butterfly" played the musical accompaniment for the attraction on the piano. The next day all of the men but Nussbaum and the drummer returned. Nussbaum was eliminated from the orchestra when he resigned his membership from Local 802 and was ordered to pay $49 to the organization or be barred from playing. Nussbaum claimed he had a transfer card from the Chicago local of the musician's union and that this would permit him to play. The local union 802 ruled differently and he refused to pay the amount.

Nussbaum with a score of men implored the meeting to take some action on the matter, claiming that unless something was done the cause of 310 would be lost.

SAVES MONEY ON MUSICIANS

Louis Werba has taken dollars and cents into the production of "Adrienne," the new musical comedy which he will present at the Garrick Theatre May 14. Werba found that in taking musicians from New York to Philadelphia, he would save money. The scale for men in Philadelphia being $75 a week, while men could be gotten from New York to tour with the company for $65 a week. Werba figured not only would he have a saving but the musicians that he would take along with him to Philadelphia would be ...

Mary and John," a new comedy by Maravene Thompson, will be tried out in stock by the Forsythe Players of Atlanta, Ga. on May 12. Enid Bennett, moving picture actress, has been engaged for the leading feminine role, and several New York managers will visit Atlanta to look over the production, which opens on May 12.

EQUITY PARTY ON MAY 12

An Equity May Party will be held in the Grand Ballroom of the Hotel Astor on Saturday evening, May 12. The direction of the affair will be in charge of George Le Guere, who is assembling committees of prominent stage folk who will combine forces in making the forthcoming event both an artistic and financial success.

The May Party will be given in lieu of the usual annual Equity show and the proceeds will be devoted to Equity's "stranded fund," which forwards expense money and transportation to members of ill-fated productions, which otherwise would be left stranded.

The ballroom will be decorated to represent a flower garden in May and there will be a May Carnival Pageant, in which several hundred prominent stage favorites will participate. In addition there will be a cabaret entertainment that will have as many stellar turns as a three-ring circus.

BERNARD MARRIAGE ANNULLED

Supreme Court Justice Cohalan, last week dismissed the divorce suit brought by actor Nat Bernard against Adah Bernard, and granted to Mrs. Bernard an annulment decree on her plea that Bernard was a resident of New York when he was divorced in California in 1911, by Rosalind Pomeroy Bernard, who was wedded to him in Oklahoma in 1907.

For that reason the Justice held that the California divorce was not valid in New York because service of the papers was not made as required by the New York laws, and the marriage of Bernard to the defendant in the present case was not valid.

Concerning the decision, the Court said:

> ah Bernard claims here that believing Bernard) to have been legally di-, she married him in New York in ived with him until November, 1919, vorced him in Pennsylvania in De-, 1921. She married one Skolny in ty on Christmas Day, 1921. Nat d in March, 1922, began this action her for divorce, and she then sued r an annulment of marriage. Nat d claims that he did not live in New n the periods of 1910 and 1911, durich Rosalind Pomeroy Bernard was im for divorce, but that he lived in ate of Illinois, where the requirens to a foreign divorce are different ose of our State.
>
> m satisfied from a careful examof the record and from fair considof the probabilities that he moved city when he was entering his 'teens' s concededly lived here during most life. To be sure, he says that for me before March, 1911, he resided ago, but I am satisfied that his stay vas casual and only in the line of ience in his calling as an actor, and l the time he not alone was, but alclaimed to be, a resident of New
>
> s is borne out by a fair reading of t testimony given by him and by his tions that it was an advantage for rning a living in his line to register n New York. If this were so, as d to by him, in the case of one who y resided at some other place, how more likely is it that he would actually retain his residence here rather than transfer it while he was for a short time elsewhere to that place."

Justice Cohalan's ruling validates the defendant's marriage to her present hnsband, Skolny, which was made the basis of the divorce action, on the ground that her Pennsylvania divorce from Bernard was not binding in New York.

LETTER LIST

LADIES

Bailey, Mrs. E.
Baker, Evelyn
Beck, Gertrude
Berranger, Dolly
Bobbie, June
Booth, Helen, Singer
Brandon, Belle
Brenon, Kathleen
Brooks, Margie
Bruns, Nina
Cantor, Lynn
Clark, Nellie
Cornell, Frances
Dower, Princess
Fox, Grace C.
Harris, Pauline
Harrison, Lucille
Keeler, Grace
Kelley, P.
Le Marie, Helen
Marks, Mrs. Lou
May, Pearl
Miller, Adele
Morrisey, Dolly
Pennette, Margie
Reynolds, Billie
Rich, Mrs.
Ronzio, Elsie D.
Russak, Mrs. E. A.
Sheppard, Mrs. Mary
Smart, Helen
Stewart, Eleanor
Stone, Anita
Thorne, Buddie
Webbs, Mae
White, Mabel
White, Mrs. Matthew
Wenfeld, Emma
Williams, Kathryn

GENTLEMEN

Bell, Johnnie
Bertrand, Frank
Bloom, Harry E.
Browne, E. M.
Buhler, Bill
Chipman, W. E.
Clasrs, M.
Cox, Jerry
Cunningham, William E.
Dayton, Vic
Faversham, William
Finn, James J.
Frazier, Petz
Gillette, Bobby
Marshall, G. O.
McGlynn, Frank
Miller, Wenn
Milos, The
Powers, Lou
Udell, Chas. E.
Van, Joe
Villasana, Juan E.
Vitale, D.
Wainwright, Wm.
Wells, Gilbert
White, Harry
Williams, Bob
Wink, George D.

ROSENTHAL AT CONVENTION

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, left for Chicago, Tuesday, in connection with the radio broadcasting situation.

On Wednesday of this week he will talk before the people assembled at the National Radio Broadcasters' Convention, being held at the Drake Hotel, and will in the course of his address tell the side of the composers, authors and publishers in the radio license controversy.

The following day, on Thursday, Mr. Rosenthal will call a meeting of the branch managers of the publisher members of the society, for the purpose of explaining to them the policy of the publishers and the attitude of the home office of the respective representatives in regard to the broadcasting of copyrighted music for profit. The policy of the publishers, he will explain, is not to do anything that will hinder the progress of the A. S. C. A. & P.

SHERMAN TO STAR IN "CASANOVA"

Al. H. Woods and Gilbert Miller on Monday signed an agreement whereby Lowell Shermann will appear under their joint management at the Eltinge Theatre, early in August in "Casanova," a spanish play. The translation of the play was made by Margaret Miller with the adaptation being handled by Sidney Howard.

GOLDREYER HAS A SON

Michael Goldreyer, of Mindlin and Goldreyer, producers of "The Last Warning," did not let his partner get much the best of him in adding to the populace of the city for on Sunday he announced that Mrs. Goldreyer became the mother of an eight pound son at the Brooklyn Methodist hospital. Michael, Jr., as the youngster will be known and his mother are enjoying good health at the institution.

MOROSCO GETS MUSICAL PLAY

"Believe Me," a new musical comedy by William Morris, has been added to the roster of new plays which Oliver Morosco will try out with his stock company in Los Angeles this Summer.

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1742—Wyse & Broe—Title.
1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
1748—Sidney B. Holcomb—Lyrics.
1749—Thomas Sigurdson—Lyrics & Music.

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